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Outline of period furniture

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OLD JAMES I PANELLED OAK ROOM WITH ROYAL COAT-OF-ARMS FROM TEWKESBURY MANOR, ENGLAND.

(Courtesy of Charles of London.)

AN OUTLINE OF PERIOD FURNITURE

BY

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WITH FIFTY ILLUSTRATIONS

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AN OUTLINE OF
PERIOD FURNITURE

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by
Katharine Morrison Kahle

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FOREWORD

In writing this book my main purpose has been, first, to supply a practical need of available and accurate reference concerning period furniture for students, teachers, and the general public.

Second, to offer a concise and systematic arrangement of sketch details and facts which will prove helpful to furniture lovers and stimulate an interest in period furniture among those persons who lack the leisure or inclination to search within the covers of larger and more detailed books.

And third, to give a workable bibliography for those who wish to delve deeper. The outline sketches have been made from original pieces in museums, homes, and shops, and only the most characteristic details are recorded. The text outlines the historical background, the architectural background, the articles of furniture, the motifs of decoration, and the woods, upholstery fabrics, and accessories of each period.

KATHARINE MORRISON KAHLE.

San Diego, Calif.,
April, 1929.

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AN OUTLINE OF PERIOD FURNITURE

APPRECIATION OF FURNITURE

APPRECIATION OF FURNITURE

The American purchaser is willing to pay good prices for period furniture, but his appreciation and only key of knowledge seems to be the price tag or his own individual whim. The average purchaser of furniture has not learned that there can be as much art used in the beautification of every-day things; essentially as much art incorporated in the construction of a finely designed house, with its consistently well proportioned and beautiful furniture and accessories, as in an oil canvas or a bronze statue. There is infinitely more practical art value in the well furnished house, for we see the gallery statue or the painting but a second, an hour, while we spend our lives in our house. We are all affected by the furnishings of our every-day environment, whether we will or not, and in the degree that this environment is beautiful and comfortable, it affects us favorably, making for repose and cheerfulness, for higher and wider interests and for a better mode of living generally.

Through the influence of beauty constantly before one's eyes, higher ideals are developed, desire for beauty, and paral-

lel with this appreciation of the beautiful, a hatred for the unbeautiful—wars, crime, dishonesty, the reflections of sordid surroundings. Thus the underlying theme of this book is not "Art for Art's Sake," but ART FOR THE SAKE OF BETTER LIVING.

That the understanding of the decorative and utilitarian arts—of good design and workmanship, increases one's enjoyment and one's appreciation of one's environment, and gives a background for modern life difficult of attainment in any other way, is now recognized by our colleges and universities, and courses containing these elements are included in their program of a liberal education.

The study of period furniture styles, which when rightly undertaken includes an appreciation and knowledge of good design and a recognition of fine workmanship, opens up a vista containing a wealth of interest and romance never before associated with the buying of furniture. The mention of Louis Seize on the part of the salesman has proven "good selling stuff," but what enjoyment is added to shopping when "we know our stuff." The woman who buys a Queen Anne chair and plans to cover it with needlework, like that Queen Anne herself used to make, and hangs at her windows chintz drapes, and puts in her lacquered china closet Chinese porcelain or old Delft is reacting history and she feels the thrill of the romance. The woman whose knowledge tells her that

Louis Quinze is not suited to the character, manners and mode of living of her average American family, intelligently refrains from using furniture of the elaborate French periods and is not heartbroken because her purse will not afford the Rococo curves.

Evolution and history take concrete forms when one knows that chests evolved into our modern sofas, that chairs are only stools with backs added, that the backs of chairs were raised and lowered to accommodate the styles of hair dressing. These are mere hints of the history and romance that a knowledge of furniture forms can suggest, and the added interest that comes into a room which is furnished with an appreciation of these values.

Appreciation not only repays the appreciator tenfold, but is also of great importance to the producers of works of art. It was through lack of appreciation on the part of the average person that the Victorian Era came into existence. It is through lack of appreciation that modern manufacturers are allowed to make copies of chairs and tables which are freaks and poor examples of the periods which they represent. It is because the general public does not know the better forms that this is allowed. An acquaintance with the best will create an abhorrence for the cruder expression, be it in furniture, textiles or bric-a-brac. When our appreciation is greater, the manufacturer will increase his also, but as long as our de-

sires are satisfied and long for the gilt array and poorly designed furniture in the average furniture store window, we can expect no change, for the manufacturer creates what the public wants. The supply is as the demand.

But this sounds somewhat discouraging and it is not true altogether—for already, especially in New York, appreciation and education have raised the standard, and many rugs, textiles, porcelains, and pieces of furniture are drawing inspiration from the old fine pieces in the Museums, and much of the furniture we see today is worthwhile, if we have the appreciative taste to choose among the vast output of bad, the few pieces that are good in design, color, and workmanship. It is evident from the existing examples of fine old furniture that the public of other days appreciated good design, and from documents we also find that they were willing to pay for it.

How may we today become appreciators of furniture? Appreciation cannot be imparted like information. It cannot be acquired by dictation or by reading, nor does it come by learning how to draw or storing the mind with facts. Appreciation of art is within each one of us—the question is how to reach it. Increase of appreciation comes with exercise. The more one sees, the more one appreciates. To appreciate a few well spaced lines and to differentiate between them and a chaos of lines is a step, and calls for some little exercise of

judgment. In this limited field great things have been done. The proportions of the Parthenon and Giotto's Tower can be reduced to a few straight lines—delicately harmonized proportions of a straight line scheme. First of all we become appreciators by seeing what is good, and by comparing it with bad design, and noting the beauty of one and the vulgarity of the other—a method of constant selection and elimination.

The habit of approaching a work of art from the naïve standpoint of one's personal taste and of judging it haphazardly by its individual appeal, irrespective of its inherent art values, is so strongly implanted in the average purchaser that any attempt to define principles underlying art is met with little sympathy. But principles exist, and, unless we accept them, we are without a standard beyond personal whim. A true appreciation cannot grow without an intelligent understanding of certain æsthetic principles. In the design of furniture, as in all space arts, there are three structural elements with which harmonies may be built up—LINE, FORM and COLOR. These formal elements of line, spacing and color, with their attributes, rhythm, proportion, balance, symmetry, repetition, transition and opposition and subordination never vary,—be it a persian rug, a Gothic cathedral or a Chippendale chair.

And so in our appreciation of furniture forms, we look for fineness of line structures, for grace and character of line

divisions, and for general beauty of line contour. Again we look for a finely proportioned structure and for a balance of one part with another, for embellishment that does not destroy structural rhythm, and for an equal division of unity and variety of line directions. Beautiful color may be found in the ageing and grain of the simplest woods—Queen Anne furniture relies upon beauty of proportion and the grain of aged walnut wood for its appeal. Color in more elaborate pieces of furniture, is introduced by means of designs of inlay, marqueterie, or lacquer or by painting or gilding. Color may also be added by beautiful upholstery fabrics. The Spanish chair reflects not only a beauty of proportion, but a beauty of color by means of the engraved leather seats and backs, and the pierced brass upholstery nails and rich galloons.

Carving is another important means for the introduction of beauty into furniture, but should only be tolerated when it is subordinated to the general structural form.

Appreciation should also look to fine workmanship and a fitness of the materials to the design and purpose of the article of furniture. To reproduce faithfully a Hepplewhite chair in old English oak would be to destroy the first rule of beauty, that the materials be consistent with their purpose.

In a public searching for the abstract beauties of furniture will be found a life-giving influence, which will result in finer furniture before the average grate.

THE EVOLUTION OF FURNITURE

THE EVOLUTION OF FURNITURE

The growth of furniture forms follows the unfolding of history, is greatly influenced by the social, political, and religious life of a people, and even partakes of the psychological and physiological characteristics prevailing during a certain period. Determined by these above named forces the evolution of furniture has progressed now toward the useful, sometimes toward the beautiful, until it finally reached the hands of those eminent 18th century designers who gave it both beauty and usefulness of form.

In the beginning it was more important that furniture meet the requirements of use. Thus we may fairly state that every change in the forms of woodwork prior to and continuing through the Gothic period was dictated by requirements of use, rather than beauty.

The first piece of furniture demanded by use was the chest. Ancient peoples might lie upon Mother Earth, or sit upon stones, but a storage was needed for valuables, be they glass beads and skins, or emeralds and rich brocades. Thus among all races one finds the chest the first article of furni-

ture. The Ark of the Covenant was only a decorated chest of Egypt. Egyptian chests were usually of wood, either painted or inlaid with precious stones, bone or metals. Old English Bible boxes were crudely carved chests. The chest has long been connected with established customs of marriage. The peasant bride fills her marriage coffer with the needlework of her hand, and this brightly painted useful chest is the first and foremost article of furniture in the peasant home. Chests reached their epitome of development in the Italian Renaissance period. These *cassone* combined both beauty and usefulness to the highest degree. They were large and well constructed and elaborately carved and painted. It seems logical to state that from the chest grew the staple articles of household usage. The chest took a back and arms and became the *casapanca,* the forerunner of our modern chesterfield; the chest acquired drawers, and became a chest of drawers, a high-boy, or a secretary, or a *varguēno,* or a court cupboard; the chest varied its size and proportions, added posts and a canopy and became a bed. The forms of certain chairs and tables even, suggest chest origin. The chest of the Cid gives concrete historical evidence. And the English Nonesuch chest preserves the only picture of Henry VIII's famous castle.

It is difficult to ascertain the article of furniture whose origin dates next to the chest. The Bible mentions thrones

and stools, and from excavations one can know the appearance of an Egyptian throne. Perhaps for centuries these thrones were the only chairs, while footstools came into more common use. In the French court days, noblewomen fought fist fights to maintain their rights to a stool. The next lower in rank was required to sit upon a cushion. Yet in Spain the cushion was the seat of honor, the custom dated no doubt from Moorish occupation. The trace of this custom survives in our present day dining room sets with an arm chair for the master of the house. In a strange manner throne chairs of famous monarchs seem to reflect the peculiar characteristics of each sovereign. The pomp and splendor and sumptuousness of Louis XIV is reflected in his ornate, high-backed throne, while the short sturdy and determined Napoleon, aping the empire of Rome, was suitably seated in the imposing gilt throne at Fontainebleau. Cromwell, the enemy of all gaiety and beauty, sat in a stiff, undecorated chair of rectangular construction, while Louis XVth's powdered wig rested among curves.

Charles II carved chairs usually had the crown and insignia incorporated into the carving at the top of their backs. Desire for royal favor led Hepplewhite to design the chair back containing the three feathers of the Prince of Wales.

It was the hooped skirts of the times that produced the Farthingale chair when the "close" chair no longer could be

used. The position of chair arms can also be traced to the styles of dress or coiffure. High backed chairs usually accompany tall styles of hair dress, or were necessitated by draughts. The screen also was introduced not for its beauty, but for protection against draughts of cold air. Chair stretchers gave strength to the chair legs and also served as foot rests, when the floors were cold or unsanitary.

While use dictated the first chair upholstery, in later years the upholstery was usually governed by the desire to add beauty by the addition of harmonious color and fabrics.

Manners and social customs have dictated many changes in the use, if not in the form of beds. Modern usage still retains the forms of the day beds of Egypt, Greece and Rome; the canopied and poster bed survives in its more delicate forms, and "antiquers" are searching for the sleigh beds inspired by Napoleonic Empire examples. However, the ancient pomp and elegance of the bed has departed, for beds now serve a single purpose, instead of the many requirements of ancient beds. That the bed was an important piece of furniture and that it received the attention of designers and decorators is evident from the survival of literature descriptive of beds and of photographs, drawings and actual bedsteads.

The Bible—Esther I:6—mentions that "couches were of gold and silver upon a pavement of red and white and yellow and black marble." Amos VI:4, "Woe unto them that lie on

beds of ivory." Deut. III:11, "Og, king of Bashan, had a bedstead of iron."

Greek and Roman beds were painted and inlaid. Renaissance beds were of huge proportions and were usually carved, postered and canopied. Notwithstanding their weight and size Queen Elizabeth is said to have carried hers from castle to castle as she travelled. Great beds of this period often held as many as twenty-four persons. The carved head boards held secret drawers and cabinets for valuables and heavy damask curtains kept out the draughts.

Often various sets of curtains in contrasting colors were used. In one of these many curtained and plume bedecked beds, the elderly Louis XIV held court and the bed became a bed of state. Before a similar bed the whole French nation passed to view Marie Antoinette in child-birth.

Chippendale designed beds in Chinese, Gothic and French style to follow the designs of his various chair forms. Elaborate drapes graced these beds, but were now made to remain drawn back as protection from draughts was no longer needed. Sheraton had a design of twin beds beneath a single canopy, which he called a "Summer bed."

The first beds were high and were reached by ladders and often had a place for a child's trundle bed beneath. Gradually however beds became lower, many of those of Chippendale being only a lion's foot off the floor.

Another form of bed is the bed with its various forms of sofas, all related to our modern chesterfields. The modern day bed had its prototype in Egypt. The Greeks had high couches, both for banqueting and sleeping purposes. To this couch of the Greeks the Romans attached a back. Perhaps several Roman gentlemen who were uncouched during a feast suggested the addition. Renaissance days had the casapanca in Italy, in Spain the banco, and in England the settle. From this period on, the development of the sofa was a simple step—the addition of upholstery for comfort, and the refinement of line for beauty.

By a process of elimination the Gothic five tier sideboard reduced itself to the Renaissance court (short) cupboard of Elizabethan and Jacobean days, threatened to survive in the Welsh dresser, but finally reached the refined form of the Adam sideboard.

Early tables of the Greeks and Romans were low and small. They were used by persons reclining on couches. Thus they did not need to accommodate the legs and knees of the sitter. Later tables were of the long, rectangular trestle type. They were huge tables made to take a certain formal place in the room, but not to be moved. Trestle tables of Anglo-Saxon days were set in the large hall and removed after the meal when dozens of servants slept upon the strewn reeds. Refrectory tables took their name from their ecclesiastical

origin. In late Jacobean times when rooms became smaller, gate-leg tables with drop leaves came into use. Games of cards and chance brought with them new table forms to accommodate their needs. Thus we meet the octagonal table, the hexagonal and the triangular table forms, each necessitated by a particular game. The popularity of tea and coffee drinking in the 18th Century brought with it many new forms of small tea and coffee tables, and the decreased size of rooms gave many of these tables folding or semi-folding tops, such as are found on the English card table and the tip-top table.

The first round table was made for Mazarin, and Louis XV had a dining table that disappeared within the floor between courses and returned set with the next course.

Console tables were made for beauty and decoration and although they had their definite place below the mirror, they never seemed to have a utilitarian purpose. There are records which show that these decorative side tables were often used as gifts. Lord Nelson gave to Lady Hamilton a painted Sheraton side table which is now in a private collection in Kent, England.

Another interesting channel of furniture evolution begins in Egypt and has tributaries and branches reaching throughout the world. We have seen that furniture grows often from a mere seedling to a great tree, but furniture form and ornament also migrate. This course of migration follows

the path of the conqueror or the merchant. As the result of victorious battles on land and sea furniture forms and decorative designs and processes of Egypt spread to Babylonia and Assyria and Persia. The Egyptians knew the processes of painting, gilding and inlaying furniture. They also were the originators of the animal leg on furniture and the grotesque winged animal forms of which the sphinx is an example and which were used extensively during the Roman Empire and again in Napoleonic Empire days.

All these forms probably migrated into Greece during the contact brought about by the battles of Crœsus and Cyrus of Persia; later by the expedition of Darius into Greece. But the Greeks were not content to imitate, they too added definite forms and motifs of decoration. To the Greeks, furniture owes the graceful form of the small Empire side chair, the complete development of the day bed and the foundation of all turned leg forms. Decorative motifs, which reoccur continually upon furniture of the various periods, which date back to Greek origin are the acanthus, the borders of the egg and dart, the gilloche, the Vitruvian scroll, and the anthemion; and the orders of Greek columns.

By 600 B.C. the Greeks by means of gradual migration in merchant vessels, had established colonies in Southern Italy and Sicily and along the French Riviera. The Etruscans were established in Northern Italy and had metal industries and

imported Greek pottery and no doubt furniture. At the point along the Tiber which later became Rome, the Etruscans and Italians had a trade center. Since the Italians at this time were a rustic farming folk, it is probable that they exchanged their raw materials for the fine articles of Etruscan industry and here perhaps were traded those chairs, couches and tables which were to become the inspiration for household articles of Cæsar's Empire.

The Gothic civilization produced a wealth of naturalistic floral and vine details which influences all succeeding Romantic periods. Motifs from architectural and ecclesiastical sources were used in abundance and wood carving became the chief method of ornamentation. The Gothic influence in furniture spread throughout civilized Europe, but retained its greatest hold in England. English Renaissance carved and panel-backed chairs were the natural outgrowth of Gothic choir stalls, and the high tiered buffet of Gothic days evolved step by step into the modern sideboard. Linen fold and parchamin panelling were used long after their significance and sacramental origin were forgotten.

Chinese influence has been found by one authority to be present in the paintings of the Siennese School. The visit of Yuan Chwang to India in the year 629 suggests a possible connection. Perhaps the Italians copied their polished metal mirrors from hearsay of the small one carried by Yuan

Chwang. However, to the author's knowledge the first definite influence of the Chinese upon house decoration was in France in the time of Louis XIII. Yet the Chinese influence must have been always present because of Chinese intercourse with Persia.

We have then the four great sources of decorative ornament, Egyptian, Asiatic (Persian and Chinese), Greek and Gothic. Furniture has drawn motifs of its decoration from all sources. Greek decoration has perhaps influenced more periods than the motifs of any other country. To Greece the Renaissance period, the Baroque and Neo-classic, including Louis XVI, Adam, Sheraton and Hepplewhite owe their catalogue of motifs. The Louis XV and Chippendale period were mainly dominated by Chinese motifs. All the little chinoiseries so dear to the heart of the feminine were brought by merchant vessel to France for Madame Pompadour. Chippendale's claw and ball foot originated from the form of the Chinese dragon which grasps the jewel,—common in Chinese painting.

The Dutch established a saner use of Chinese articles and designs, and the introduction of Eastern prints and wallpapers with Chinese motifs gives color and interest to the sturdy Queen Anne period.

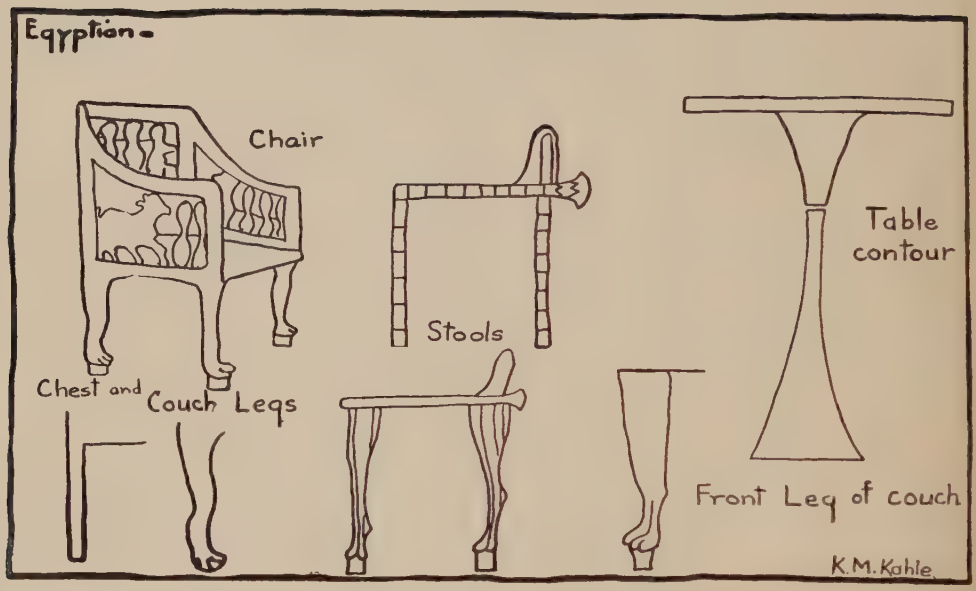
The Spanish also drew from Eastern sources through the influence of the Moors. The geometrical patterns of His-

pano-Moresque tiles, the exaggerated use of fabrics, and the colored leather upholstery, all suggest the influence of the East upon the Renaissance in Spain.

It is natural that Napoleon in his desire for all things imperial should revive the forms of Egypt and that the Egyptian bee, the symbol of royalty to the Egyptians, should become Napoleon's motif. Here for the last time in the history of furniture, conquest has set the trend of furniture forms and motifs of decoration.

Furniture has passed its high point of development. The past ages have given it all that beauty of ornament might ask, successive designers have added beauty of line and form and usefulness in relation to the life of the times. It has all the requirements of both beauty and use that the 20th Century or succeeding centuries can wish. No one can match in originality the grace and beauty and workmanship of a Boulle cabinet. No one can eclipse the comfort of a French bergère. Greater beauty of line than that of Chippendale or Hepplewhite is not to be sought. The stateliness of the Italian Medici high-backed chair will meet all occasions of formality; the simplicity of Queen Anne cannot be surpassed. Furniture has finished its evolution, as man has finished his, and both stand in their perfection of development. It is for the 20th Century to recognize and profit thereby.

EGYPTIAN FURNITURE


Egyptian -
Chair
Stools
Table contour
Chest and Couch Legs
Front Leg of couch
K.M. Kahle

EGYPTIAN FURNITURE

15TH AND 14TH CENTURIES B.C.

Any intelligent study of furniture should include the evolution of forms and the migration of its decorative motifs and processes. Just as the Neo-Classic traces back to Classic, so the Classic in its logical beginnings leads back from Greece and through Babylonia, Assyria, Persia,—to Egypt. Egyptian furniture! Must we also credit Egypt with the chairs we sit upon? A few years ago archæologists discovered the tomb of Tutankamen, and "King Tut" again ruled the world of fashions at least. Even the Egyptian mummies seemed to take to themselves an added interest in the light of recent discoveries. Yet, indeed, there is nothing new under the sun, for Napoleon when he returned from the Nile in 1799 brought back the distinctly "Egyptionic" Empire Style.

Our knowledge of Egyptian furniture through its footprints upon furniture of other countries would be sufficient to build up a table of characteristics and imaginary sketches. But this is not necessary for we possess the drawings of the

Egyptians themselves as preserved on their temple and tomb frescoes. And more wonder! the actual pieces of wooden furniture preserved in the dry, airtight tombs. The Egyptian Exhibit at the Metropolitan Museum, New York City, contains chairs, stools, tables, caskets and even bits of upholstery materials which enable one to be as definite in a statement of the elements of a four thousand year ago chair as of a Queen Anne Windsor.

Egyptian chairs are of rectilinear construction. They have a low square back and a wide seat. The arms curve down from the back on a diagonal to the front edge of the seat where they are upheld by straight posts. This framework holds carvings of incidents in history or mythology. The legs and feet are those of a lion or an ox and are in natural position. A stool-chair was used for ceremonial purposes. The backs of these were low and the lower part had either straight or lion's legs or was solid decorated wood. Tables were usually round with one pedestal or rectangular with stretchers and braced corners. If one imagines a chair, like the above described, with the seat and front legs stretched four or five times, one has an Egyptian day bed. Bed couches and day beds were among the more handsome furnishings. Armoires, buffet tables, caskets and coffers and the X foot stool complete the list. The upholstery fabrics were indeed true ancestors of our present day textiles. Chairs and foot

stools were covered with linen, cotton, or at a later period, silk, plain or brocaded, dyed or painted and cushions for day beds corresponded. Leather, plaited fibres, strings, or rushes were also used, and were dyed various colors.

Among the woods used were sycamore, tamarisk, deal, cedar, ebony, and rare woods from the orient. Veneering was practised as was also inlaying with ivory, metal and glass. Gilding and painting were used extensively for furniture decoration.

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The motifs of decoration were either geometrical forms or natural flowers, plants, and animals, whose use was founded upon religious ceremonials. Geometrical forms included the spiral, triangles, squares, circles and spaced lines. Flower and plant forms were the lotus, papyrus, acanthus, palm and palmette. Animal forms were the lion, vulture, ox, sphinx. When the Egyptian used these forms it was with a desire to place himself under protection of the divinity whose symbols they were. The cow Hathor, for example, was the Egyptian goddess who initiated the dead into the life beyond the tomb, the lion stood for strength and the bee for royalty.

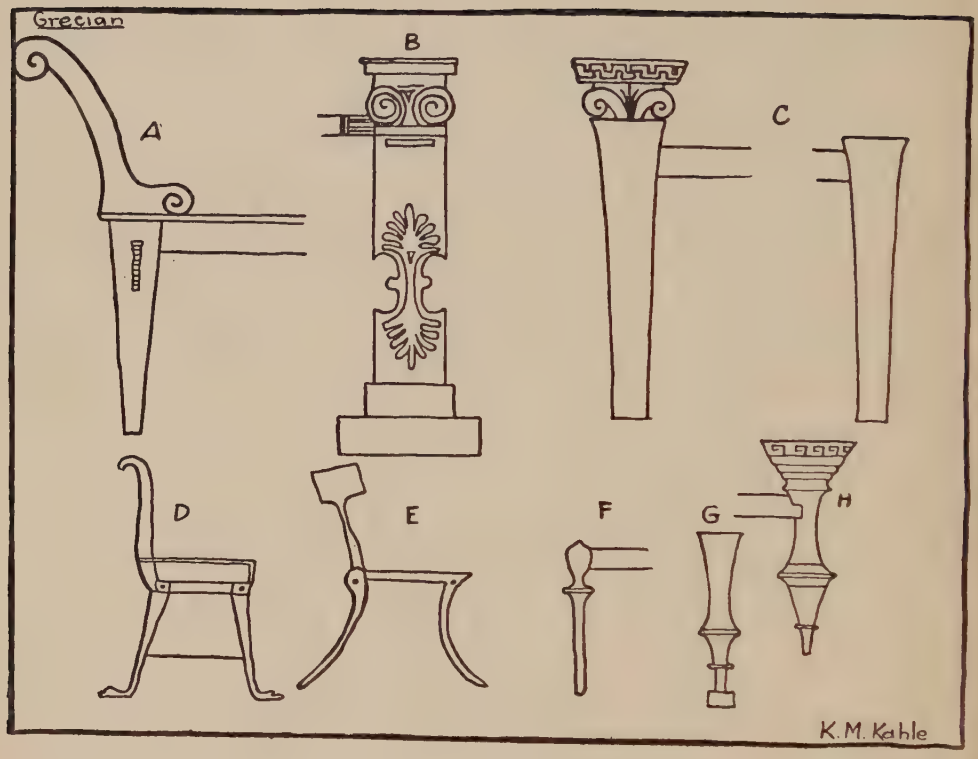
The bold and brilliant colors which were used to portray these motifs had, in themselves, a symbolism. Each god and goddess was attributed a color. Osiris was the black god or God of Death, Horus the white god, Amen the blue.

One can scarcely imagine the gorgeous beauty of this

decorated furniture. One beautiful coffer at the Metropolitan has a body of cerulean blue glazed faience. A border of rectangles of ebony, ivory (white and red) bands the coffer. Various small articles also carried out these colorings and designs—gilt hand mirrors, jewel boxes, coffers and figurines.

When we have progressed far in our study of furniture forms and their decoration, it will be interesting to review again the Egyptian and note the great debt owed to its influence.

CHAIRS AND COUCHES OF THE GREEKS


Grecian
A
B
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K. M. Kahle

CHAIRS AND COUCHES OF THE GREEKS

The influence of Greek art is ubiquitous. Despite the fact that the classical civilization was lost during the Middle Ages, it was its revival in the Renaissance which brought about the rebirth of culture on which we moderns have built our structure. Therefore, if we wish to understand our own civilization and to know why it has taken the form it has, we have to go to its origin in Greek civilization.

The place of Greek literature, art and architecture is undisputed. But what a bit of intimate life is always revealed in the applied arts of a country. The simple articles of every day usage, so closely connected with the life itself, offer historical and ethical interest aside from the important part that they play in the evolution of home furnishings.

Although the Egyptians possessed articles of furniture, their value to modern usage lies in suggestions of form and ornament which present day designers take and work into practical and useable articles, rather than actual forms. On the other hand the furniture of the Greeks and Etruscans is adaptable in its exact forms and dimensions to the life of our

20th century. Designers and furniture makers of other ages have realized the beauty and comfort of the curving lines of Greek chairs and couches. The French Directoire sofa as pictured in David's famous painting of Madame Recamier follows the design of authentic Greek couches, and types of English and American Empire chairs correspond closely in form, if not in construction, to those on Athenian gravestones and Lecythi of the 5th Century, B.C.

A knowledge of the Greek language and literature is of little avail in our study of Greek furniture. One may search Horace, Homer, Plato, Demosthenes, Pliny and Seneca without finding any definite information or description of the furniture of their times. However, we do know that there existed beds, couches, chairs, stools, and tables of a sort, but their appearance and materials of construction remains for us to decipher and compile. The few marble or terra-cotta couches found in excavations are of slight value as they are often incomplete and difficult of interpretation.

Perhaps the most accessible and dependable information is to be gleaned from vase forms and from gravestones. Many specimens of both in good preservation are to be found in all the important museums of both America and Europe, so that we can gain a fairly definite idea of the characteristics of both construction and design of the furniture of the 6th and 5th centuries, B.C. Information in regard to previous

Greek Vase Showing Chair and Stool Forms.

(Courtesy of the Metropolitan Museum of Art.)

Fragment of Greek Vase Showing Chair.

(Courtesy of the Metropolitan Museum of Art.)

centuries is neither full or definite and for this reason we will confine our remarks to those two centuries and their subsequent developments in later times.

It seems certain that chairs and couches were articles of ordinary household usage, especially from the evidence of the gravestones, since it was the custom of the Greeks to represent on their gravestones, the deceased, as he appeared in every-day life. Scenes on vases containing gods and goddesses usually illustrate more elaborate furniture for sitting or reclining. Vases with scenes of funerary couches and couches for dining are of common occurrence.

One reads of Delian, Punic and Libyan couches, yet whether each type differed from the other and how, cannot be said. Yet we do know from first hand visual evidence that couches generally were of two types, according to their legs. Legs were rectangular or turned. The rectangular legs vary in pattern. These are found on the earliest type couches and chairs. The legs are clumsy and heavy, those at the head extending a short distance above the couch proper. The most popular type had incisions in the rectangular legs and a volute at the head and never at the foot. Rosettes or stars ornamented the legs near the top and palmette designs above and below the volutes. The connecting pieces of the long sides of the couch were slender and were often decorated by rosettes set at intervals or by a meander pattern. The couches were

high and too short for a figure to stretch at full length. This is the type seen on the black-figures vases. A well preserved example is to be seen on a vase representing Heracles reclining upon a dining couch. The vase is in Munich. A simpler type of rectangular leg (C) is shown on a vase painting in Berlin, "The Slaying of the Suitors of Penelope," and on a Cylix in the Metropolitan Museum, New York City, which depicts scenes from the life of Heracles.

The earliest type of turned leg is best studied from the examples on stools. (F) A stool with legs of this type appears in the Parthenon Frieze, and a number of examples are to be seen on 5th and 4th Century B.C. gravestones in the Metropolitan Museum. Another type (H) of turned leg is familiar to us from its use on modern couches. Many turned legs were slender and graceful, but others were heavy and clumsy and often had a lion's foot inserted between the turnings near the bottom.

Later couches had curved head and foot rests instead of volutes (A), and tapering straight or turned legs. Undoubtedly the first chairs evolved from simple stools as that in Fig. D, sketched from a black Amphora in the Boston Museum. The feet suggest animal's claws. It has been surprising not to find more animal feet and legs on Greek furniture since there must have been an influence from the Egyptian usage.

A more common type of chair is that in Fig. E, which is similar to our Empire types. It is found repeatedly on Athenian gravestones of the 5th and 4th Centuries B.C., and on many Lecythi, of which the Borelli Lecythus, Philadelphia, the Spinelli Lecythus, Boston, and one in Athens form excellent examples. A fragment from the interior of a kylix offers a charming scene between Apollo and Kalliope, in which Apollo is seated in a chair of design similar to Fig. E.

Stools and footstools form an important group because of their abundance. The simplest stool had straight legs. Later turned legs were used and some had X legs. A Lecythus in the National Museum, Athens, pictures an X Stool. Footstools were of simple structure and rectangular in form.

Tables were rectangular with straight or turned legs and occasionally front and back legs of an animal with animal feet, or round, with a turned pedestal support. Tables were usually low and seem to have less importance than the couches before which they stood. Some tables have a meander decoration and some have legs ending in volutes, but these seem to be the exception rather than the rule.

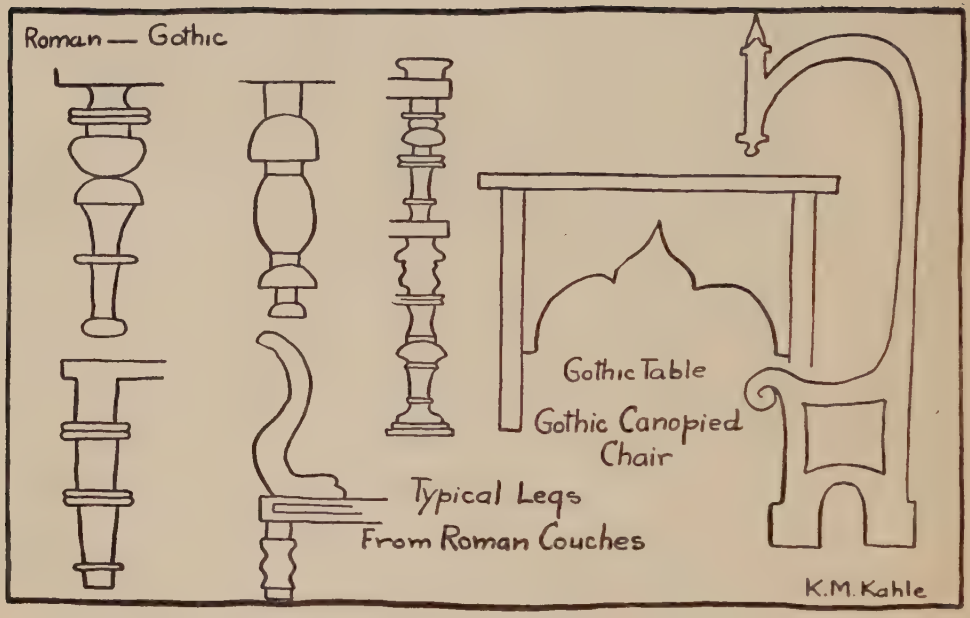
The principal material used in the construction of Greek furniture was wood. Homer mentions olive wood and Theocritus cedar. Further mention is made of maple, ash, beech, persea, and terebinth. Veneers were made of finer woods, such as box, and ivory was also used. Elaborate furniture was also

inlaid with tortoise shell, gold, silver, bronze and ivory, and painted in tones of red, blue, white and gilt. Together with carving, that often decorated these pieces, one can imagine the interest and charm they held. Later we hear of metal repoussé on furniture, perhaps similar to the elaborate silver pieces of Louis XIV.

The upholstery frame work consisted of interlaced leather and rushes. On this frame work was placed a mattress and one or more pillows, and often valances and draperies, so sumptuous as entirely to cover the frame of the couch. These pillows and coverings were made of skins, woolens, linen and silk materials, usually of checked or striped weave, although embroidery was occasionally used. Their design is altogether interesting and one notes the influence in modern textiles. Pillows were of various shapes—bolster, square, round and flat.

From literature we gather interesting facts in regard to the names and colors of the materials. Purple, scarlet, and gold seem to have been favorites. Pliny relates how purple went out of use for togas, because it was so much used for couch coverings. Apparently stuffs of all weight from thin, washable linen to heavy tapestries were used on couches. Aristophanes speaks of Milesian coverings, Plautus, of Babylonian draperies, and Pliny, of Attalic mattresses, while Virgil's mention of Assyrian purple is well known.

ROMAN FURNITURE


Roman — Gothic
Gothic Table
Gothic Canopied Chair
Typical Legs From Roman Couches
K.M. Kahle

ROMAN FURNITURE

It is amazing how much we may know about the ancients and yet never stop to question what kind of furniture they sat upon. Perhaps the only knowledge of Roman furniture that the Latin student of Caesar or the reader of Shakespeare's *Julius Caesar,* acquires is the fact that the Romans reclined on couches at their banquets. Yet our judgment of a man in modern days is based by the house he lives in or the style and price of furniture that he has within. Have you ever stopped to wonder in what kind of a chair Caesar sat? In what kind of a house he lived?

From the frescoes of Bescoreale, a village near Pompeii, we can obtain an excellent idea of the richness and brilliance of ancient Roman decoration. This is a typical house of early Imperial times. On entering one passes into an open court yard from which lead several living rooms, a bedroom, a sitting room, and several dining rooms. The walls were frescoed with life-size figures and architectural compositions and decorative designs. Furnishings excavated with this house in-

clude a statue of Eros, a square pedestal table of variegated marble with bronze fittings decorated in black and silver, a tall candelabrum with a round disk at the top to support a lamp, and a bronze chair leg in imitation of wooden models. A molded silver bowl gives us an idea of the elaborate table ware of the period. A couch, of the form adapted from the Greeks, with curved rests decorated in bone carvings and glass inlay is an elaborate example of a form of common usage. These pieces of furniture combined with the colored mosaic inlay, marbles, bronzes and potteries and brilliant frescoes gave a richness of effect. Stucco ornamentation was used on ceilings.

Greek influence is seen everywhere since works of art and furniture were first imported from Greece. Then as the supply of originals diminished, Greek works were copied closely or with adaptations and alterations. However the Romans did not long use the Greek form of couch. Legs on Roman couches were turned and did not extend above the level of the frame. Couches were low. One type had no back but had curved rests at head and foot, the curves being higher than those on Greek couches and often decorated with horses' or lions' heads, or the dolphin. Another form had an open braced back and straight arms lower than the back. The influence of these types has extended down to modern times as seen in our davenports and day beds.

Chairs had turned legs and curved backs with sometimes two and three rails similar to a ladder-back chair of early American usage. Furniture more suggestive of Imperial Roman times was that of marble. Chairs and tables took massive forms which were reproduced in wood in Renaissance times. These tables were rectangular and supported at either end by solid carved slabs of stone in the form of winged monsters and ornamented by acanthus leaves and branches. Marble chairs were square structure with lion's legs and feet. Bronze tables were square or circular with three or four lions' legs facing outward or with a center pedestal.

Wood was used extensively for common couches, willow and maple, and costly woods for veneers. Ivory was also used for furniture. Caesar's funerary couch was of ivory veneer. Tortoise shell, silver, gold, and jewels were also used on elaborate furniture. Bronze furniture had inlays of silver and copper and we also hear of gold and silver couches, which had iron as an invisible support.

Decorative designs included as motifs plants and animal forms, combined, heads of satyrs, mænads, and gods and goddesses. Rails often contained a mæander pattern.

Modern adaptations of Roman furniture are suitable for lodge and fraternity rooms, where the massive proportions of the architecture and the formal nature of the business con-

tracted is consistent with the huge, bulky structure of the chairs and tables. Symbolical connection might also be made between the motifs of the furniture and the symbols of the fraternal emblems.

GOTHIC

GOTHIC

13TH, 14TH AND 15TH CENTURIES

The Gothic influence is primarily French, reached its highest expression in France and later spread to England, Italy and Spain and Germany. Few periods are as distinctive in spirit and execution. Gothic furniture took its inspiration from the architecture which we know so well in its finest form in the cathedrals of Chartres, Rheims and Rouen. Dwelling houses of the period had arched doors and deeply recessed arched windows. Fireplaces were of huge proportions and had a hood which extended out into the room. Ceilings were extremely high.

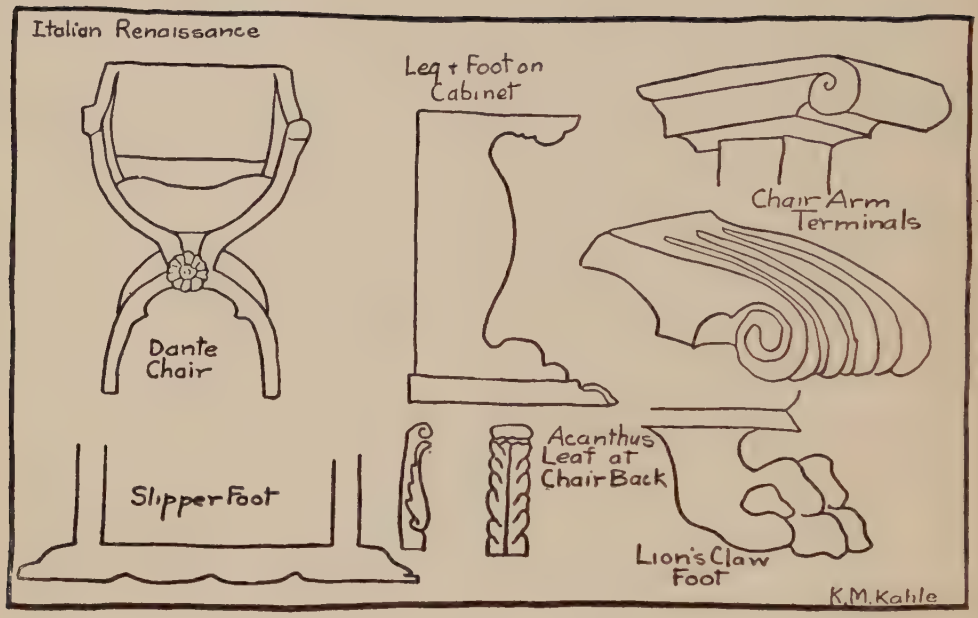
The first chairs and benches of the period were chests used as seats. They often had high and canopied backs. They were of oak and had intricate carving, taking its motifs from the tracery of cathedral windows and moldings of the interior of cathedrals. Decorative mounts of wrought iron found their culmination of beauty in their use on Spanish Gothic chests.

High canopied chairs held a place of importance. In a room there would be perhaps one of these chairs and many benches. Long high backed chairs with cushions or long benches were used at dining tables. The tables themselves were of light rectangular construction and supported by square stretchers set near the floor. In the dining room also one found a heavy high backed sideboard of many tiers which was used for silver and gilded dishes. Beds were large and canopied. Other articles of furniture included cupboards, chests, credences (chests on legs), high backed throne chairs.

Carving was the most important means of decoration, but it was often supplemented by painting in strong reds, blues, greens and yellows. Motifs of decoration included natural vine and flower forms, figures, linen-fold panels and patterns from window tracery. Cushions were used on seats, but no staple upholstery.

Gothic furniture has no practical usage today, except for churches, but for such purpose is often reproduced or adapted. It is usually designed by an architect and passes as architect's furniture. However, in the past the Gothic period had its influence. Chippendale definitely drew from Gothic sources for his Gothic type chairs, and the influence can also be seen in Italian Renaissance Savonarola chairs.

FURNITURE OF THE ITALIAN RENAISSANCE


Italian Renaissance
Leg + Foot on Cabinet
Chair Arm Terminals
Dante Chair
Slipper Foot
Acanthus Leaf at Chair Back
Lion's Claw Foot
K.M. Kahle

FURNITURE OF THE ITALIAN RENAISSANCE

LATTER PART OF 15TH CENTURY AND 16TH CENTURY

HISTORICAL BACKGROUND: The Renaissance arrived in Florence, Italy, in the early 14th Century, amid the splendor of the Medicis and while Dante and Boccaccio were alive and writing. The influence of the Renaissance rapidly spread throughout Italy.

Botticelli, Raphael, Leonardo da Vinci, and Michaelangelo were designing frescoes, sculptures and palaces, even pieces of furniture. Stories of the lives of the Medicis, the Borgias, and many of the artists of the age will afford a fascinating picture of the social, political and religious life of these times, which all undoubtedly had its effect upon the furniture and interior decorating.

ARCHITECTURAL BACKGROUND: The Renaissance was a classic influence from Greece as is evidenced especially by the architecture. It is a period of rectilinear design and great stress on the horizontal line just as the Gothic of the previous century emphasized the vertical line. The abstract char-

acteristics of the Renaissance are formality, strength and restfulness. The rooms are of great dimensions. Their height, in relation to their other proportions, is their most impressive feature.

The walls when plain were of rough plaster, stone or marble. Walls were also decorated with frescoes, mosaics, and were often gilded, polychromed, hung with Genoese or Venetian velvets, or gilded leather, or stencilled with heraldic or diaper designs. The ceilings were often arched or beamed with heavy decorated wooden beams. The floors were of marble, mosaic, or simple tiles. Doorways and windows were large and often were topped with a fresco panel. The fireplace held a dominant place in the room both because of size and because of design. It was usually carved and hooded. Color was added by painted inside wooden shutters and by wall niches which held gilded wooden sculptures.

There is an inscrutable atmosphere and a magnetic attraction about antique Italian rooms. This can only be understood and transferred into modern times when one realizes that the accumulated traditions of centuries have made it possible. The secret lies in the consistency of spirit between the arts and crafts and the life and thoughts of the people who were their patrons.

ARTICLES OF FURNITURE: Against these rich and stately settings the carved and decorated furniture blended with

ITALIAN RENAISSANCE CREDENZA.

(Courtesy of the Metropolitan Museum of Art.)

ITALIAN RENAISSANCE CHAIR CARVED IN LEATHER, STAMPED IN GOLD.

(Courtesy of the Metropolitan Museum of Art.)

added magnificence. In comparison to the number of articles in modern usage the Renaissance Italians had few pieces of furniture. The most important was the chest or cassone for valuables. These cassoni were carved and often gilded and painted with scenes from the lives of the saints, mythology or history. The cassapanca (chest and seat) was the forerunner of our sofa. The credenza was a sideboard with doors below and a drawer above. The beds were four posters upon a dias, or canopy with a high head and low footboard and were curtained with brocade and damask. The tables were rectangular, supported by posts with an arcade of smaller columns through the center, or with end supports held by a stretcher. There were also octagonal tables.

SEATING FURNITURE: Stools and benches were common. These developed into the "X" or Dante chairs. Other chairs were of simple rectilinear structure with plain or turned front posts and with back posts terminated by a carved acanthus leaf. Later the front feet became lions' paws and the straight arms took a slender "S" curve. The stretchers were simple. Side chairs often had slender spindles in their backs.

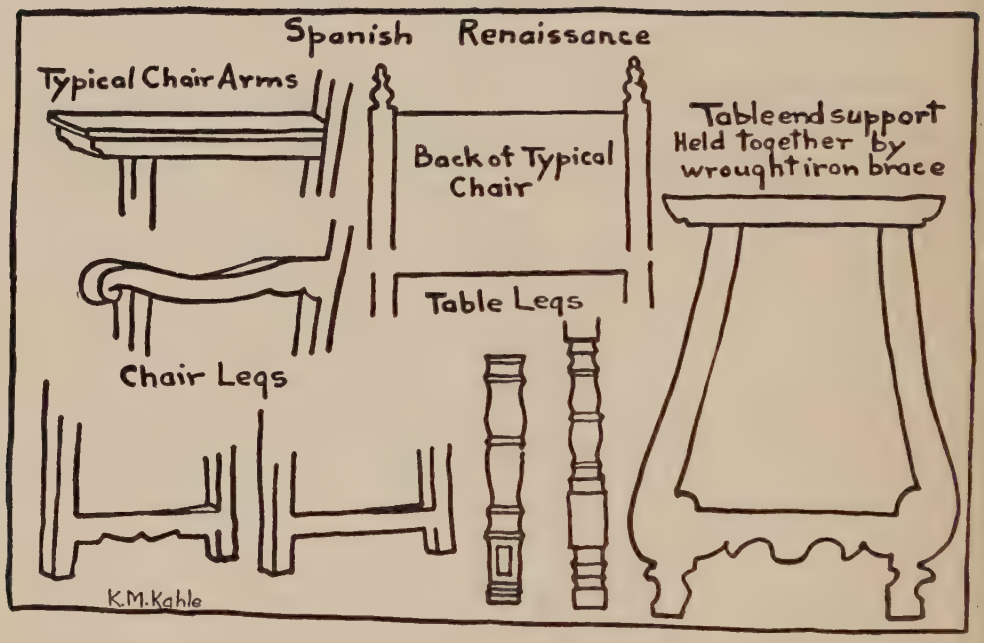
WOODS AND UPHOLSTERY FABRICS: Furniture was walnut with inlays of oak and other woods. It was also carved, painted, and gilded. The chairs were upholstered in rich red velvet, brocatelle, brocade, damask. Great importance was given to fringes, tassels and nails with gold and bronze heads.

MOTIFS OF DECORATION: Fine proportions and finely spaced straight lines by lending strength and dignity gave a firm structural foundation for the elaborate decoration which used as motifs the acanthus leaf, the gilloche, the dolphin, masques, grotesques, amorini, vases, human figures, horn of plenty, and ropes of fruit and flowers. These motifs will be noticed as architectural embellishments in stone, in the wood carving upon cassoni and other pieces of furniture and within frescoes and mosaic designs.

ACCESSORIES:

Tapestries, needlework.
Pictures.
Majolic pottery and plaques.
Wood carvings.
Marble sculpture.
Carved and gilded wooden candlesticks.
Iron candelabra; Mirrors.
Wrought iron in decorative patterns.

SPANISH RENAISSANCE


Spanish Renaissance
Typical Chair Arms
Back of Typical Chair
Table end support Held Together by wrought iron brace
Table Legs
Chair Legs
K.M.Kahle

SPANISH RENAISSANCE

HISTORICAL BACKGROUND: Spain was at the height of its grandeur under King Charles V and the Empire also included Germany, Italy and Netherlands. Moorish power at home had been eliminated under Ferdinand and Isabella but the influence still remained and we find in the Spanish Renaissance a mingling of Moorish and Italian details and influences.

ARCHITECTURAL BACKGROUND: Architecture showed Moorish and Renaissance details. Houses were plastered with accents of wood and wrought iron and with tiled roofs.

Doors and windows were recessed and usually served as accents in the plain walls and were decorated with tiles of many colors, wrought iron grilles or rejeria, or carved wood cornices or mouldings.

Floors were of patterned pebbles, colored tiles, bricks, or wood.

Ceilings were wooden of simple or decorated beams supported by carved and moulded cornices or of the ten pointed star pattern with pendants for lights. Walls were plain, hung with tapestries or with plaques of colored tiling. Rooms

were of large proportions and the fireplace when present was a hooded type similar to the Italian.

ARTICLES OF FURNITURE: The most typical of Spanish furniture is the *varguẽno.* A chest opens down and is supported by a chest of drawers on feet or a stand composed of column supports with a connecting colonnade of carved pillars, or braced with iron scrolls. The *varguẽnos* were decorated within with inlay of Mother-of-Pearl and colored woods and without were covered with a design of wrought iron against a velvet background. The *varguẽno* was to the interior of the Spanish house what the doorway of the decorative balconied window was to the exterior walls.

Spanish furniture was made of walnut. Two distinctive features of Spanish furniture are outstanding—the use of wrought iron and decorative leather.

Tables were of rectangular construction, supported by columns with a connecting colonnade, Italian fashion, or by curved leg supports ending in scroll feet and supported by wrought iron braces.

Chairs: Copies of Italian "X" or Dante chairs were prevalent. However, the chairs of rectangular construction were more common. These were broader and lower and more comfortable in their construction than the Italian chairs of the same type. The back of the chair usually had a slight tilt. Legs were straight, with or without gouge decoration.

Spanish "X" Chair after the Italian Type.

(Courtesy of the Metropolitan Museum of Art.)

Spanish Renaissance Varguẽno.

(Courtesy San Diego Fine Arts Gallery.)

Later legs were spiral. The front stretcher was high, wide and decorated with a pierced or flat design. Feet were usually plain with the Italian slipper. Arms were straight or slightly curved, wide and flat. The back legs, which supported the chair back, ended in an acanthus or turned knob decoration. The seat and back were upholstered in decorated leather or velvet and pierced elaborate nails and fringe were always added. Small side chairs had ornamental spindle backs and rope seats. Benches had wrought iron legs and supports and folding backs softened by padded leather.

Beds had turned posts and the backs and footboards held tiers of spindles.

Chests were elaborately painted, carved and covered with wrought iron and were of every shape and for every purpose.

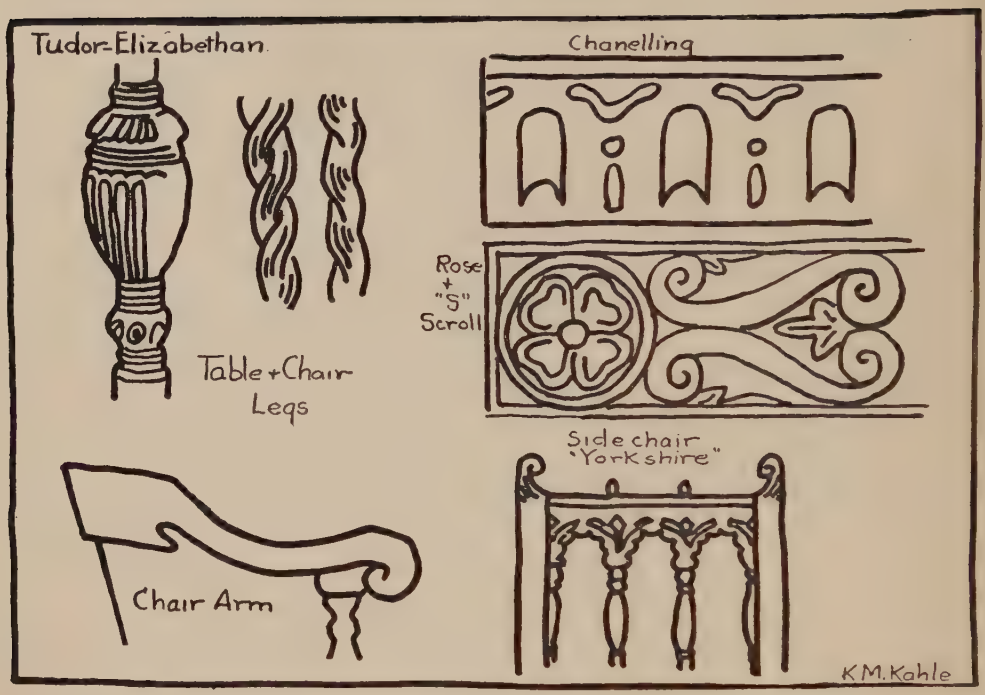
MOTIFS OF DECORATION were somewhat the same as those of Italy—the acanthus leaf, the scallop shell, coats of arms, arabesques, imaginary animals, eagle, lion, griffin, dogs, etc., in circles.

ACCESSORIES: Rich and vivid was the coloring and striking the design of the various articles which enriched the simple Spanish backgrounds of plaster. A love of bright color and ingenious craftsmanship enriched the furniture and decorations. Red, crimson, carmine is often seen with patterns of gold or silver. Velvets were purple, crimson, blue, yellow; gold and silver and embroidery in gold, silver, pearls and

jewels and green cloths of Cuenca, mentioned in edicts of the crown, give one an insight into the gorgeousness of these golden times.

Iron brassiers
Book stands of wrought iron
Iron boxes, candelabra, door knockers
Lanterns and Moorish lamps
Ivories
Arms and weapons of warfare
Pictures
Majolica pottery
Mirrors
Cut, engraved and gilded glass
Wall hangings of tapestries, brocades, damasks, embroidered velvets
Stamped and engraved leathers
"India fabrics"
Alpajarras rugs
Turkish rugs
Woven cloths of Toldeo, Cuenca and Alcarez

FURNITURE OF THE ENGLISH RENAISSANCE


Tudor-Elizabethan
Chanelling
Rose + "S" Scroll
Table + Chair Legs
Side chair "Yorkshire"
Chair Arm
K M. Kahle

FURNITURE OF THE ENGLISH RENAISSANCE

TUDOR-ELIZABETHAN, 1509-1603

HISTORICAL BACKGROUND: Until the latter part of the 15th Century the church held dominance in England. Furniture making and the arts were fostered in the cloister. Thus it is natural that we find ecclesiastical ornaments, such as the linen fold and parchimin panels, of much importance and even extending their influence throughout the age of oak. The Tudors brought the fall of the monk and noble and the marriage of Henry VIII stimulated industrial pursuits. Henry VIII was anxious that the influence of the Italian Renaissance should spread to England, so, with this idea in mind, he invited Italian artists, who were then in Flanders, to England. The Italian Renaissance was altered by the individuality of English craftsmen and became characteristically English in spirit as well as workmanship.

ARCHITECTURAL BACKGROUND: The rooms of this period are of large dimensions with low ceilings of stucco-duro or higher ceilings of wooden rafters. Large mullioned bay win-

dows extending to the ceilings and sometimes the whole end of a room is filled with a great bow window with leaded panes holding heraldic emblems. The walls were plastered or panelled with small square oak panels or with linenfold panels. Doors were of carved oak or of wrought iron. The floors were of stone, tile, or wood. Fireplaces were large and extended into the room. Their openings were ample. They were of carved stone with an elaborate mantel top of stone or carved wood to which color and gilt were often added. The chimney extended to the ceiling.

ARTICLES OF FURNITURE: The chest, at first used in the churches, gradually became a household necessity. "Nonesuch" chests were inlayed in the designs of that famous palace. The "Flanders" chest was the one of popular usage. It was panelled and carved with the various motifs; portrait heads within circles (Romayne work) were quite common. The chests were usually a few inches off the floor. At first straight legs were used and later "bun" feet. Tables were of two types, dormant and trestle, the latter originally a long board held upon three legged trestles. The draw tables had heavy leaves which pulled out to three times the table length and slid under the top of the table proper when not in use. These tables had large carved and heavy bulbous legs held together by stretchers a little distance from the floor.

Storage cupboards were of various sorts: Almeries with

ELIZABETHAN COURT CUPBOARD.

(Courtesy of the Metropolitan Museum of Art.)

English Renaissance Chest with Carved Panels of Romayne Work.

(Courtesy of the Metropolitan Museum of Art.)

pierced fronts used for storage of food for the poor; Court cupboards were low cupboards in two pieces, both originally inclosed with doors, but later the upper section was open and held a shelf supported by bulbous pillars. The double sideboard was similar to the court cupboard, but both sections were open. Credences and hutches were other forms of the cupboard.

Beds held a place of state. Their heavy carved and bulbous posts supported a carved wooden canopy or tester. The head end of the bed was usually solid, richly carved wood. The beds were curtained with elegantly colored and embroidered brocade or damask.

Benches and stools were in abundance, while chairs were few and were seats of state. The panel-back or "close" chair was a survival of the choir stall, had a high back and closed in arms and the seat was some distance from the floor with a stretcher on which to rest one's feet. There were a few adaptations of the Italian "X" chair and some few upholstered pieces. The chairs were all of heavy structure, robust proportions, sturdy, honest construction, and crude, bold carving. However a style for show, rather than comfort.

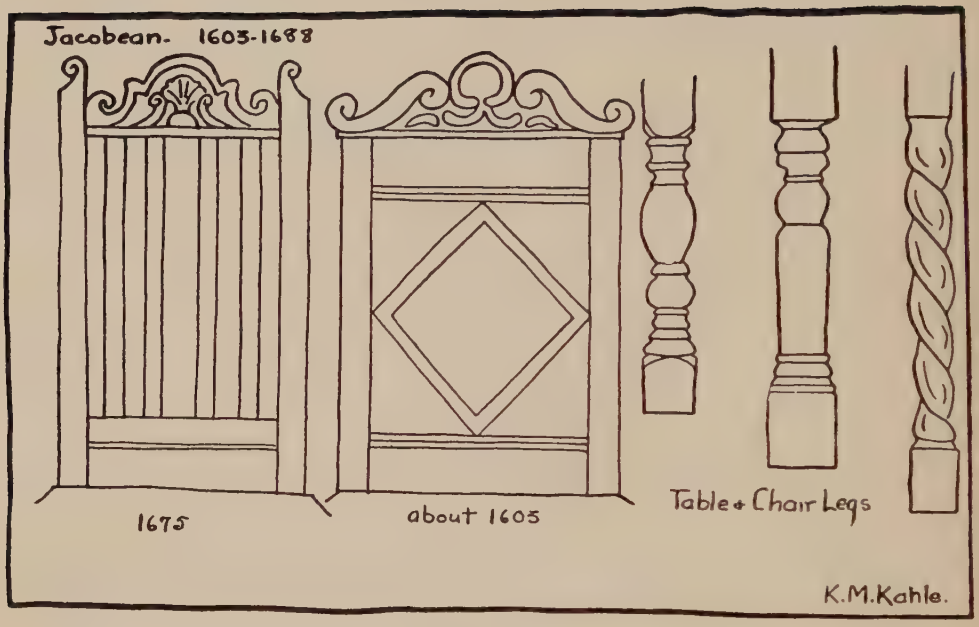
TEXTILES: Tapestries, velvets, zig-zag needlework, embroideries and hand printed linens were all in use.

MOTIFS OF DECORATION: The motifs characteristic of the Italian Renaissance were translated into English usage. Ro-

mayne work, the scroll "S," arabesques, caryatides, dolphins, the gilloches, and fruit and flower designs were all used in English carving. Pedestals and newel posts were carved in human forms to represent gods and goddesses of mythology.

ACCESSORIES include articles of stamped and tulled leather, paintings, trophies of the chase, armor, pewter, brasses and candlesticks.

JACOBEAN PERIOD


Jacobean. 1603-1688
1675
about 1605
Table + Chair Legs
K.M.Kahle.

JACOBEAN PERIOD

1603-1688

HISTORICAL BACKGROUND: The Jacobean period covers the time during the reigns of James I, Charles I, the Commonwealth, and Charles II and James II. The period is divided in three parts: the Jacobean proper, the Commonwealth, and the Carolean, each era being distinctly different in political and social customs and these in turn affecting the style of the furniture. The character of each monarch is the key to the spirit of each era: James I, a patron and lover of art; Cromwell, staunch puritan destroying all beauty; and Charles II returning from his exile in France with a love of French customs and luxurious living.

ARCHITECTURAL BACKGROUND: During the early part of the period the architecture, exterior and interior, retained the same proportions and characteristics as during the Tudor-Elizabethan era,—large low ceiled rooms with huge fireplaces and wood panelled walls. However, through the influence of two architects, first Inigo Jones, and later Sir Christopher

Wren, the style gradually changed into a pure classic form with rooms of smaller, more livable proportions. Near the end of the period Grinling Gibbon supplied the love of beauty and elegance with his realistic wood carvings which formed decoration in panels and over mantels.

ARTICLES OF FURNITURE: There was a predominance of straight lines, simplicity of structure and craftsmanship, but with a gradual increase of comfortableness. Extra pieces of furniture were designed to meet the increasing social needs, and the dawn of present day comfort was at hand before the end of the period. The chairs of the Jacobean period proper were few, usually of oak with high backs, square seats, arms and low stretchers. The Wainscot or Panel-back chair is the typical chair. There were also a few "X" chairs and small sidechairs with carved and open backs, called Yorkshire chairs. Low-backed chairs with turned legs and a space between the back and seat were popular during the Commonwealth. These chairs were usually upholstered in leather and studded with brass nails. With the Restoration chairs again became elaborately carved, with a carved and scrolled back with insets of cane and a higher carved front stretcher. Stools were used at ends of tables with benches at the sides and also as foot stools. Settees and love-seats (two chairs fastened together) were elaborately carved and upholstered. Day beds elaborately carved, with turned legs and cushions, added to

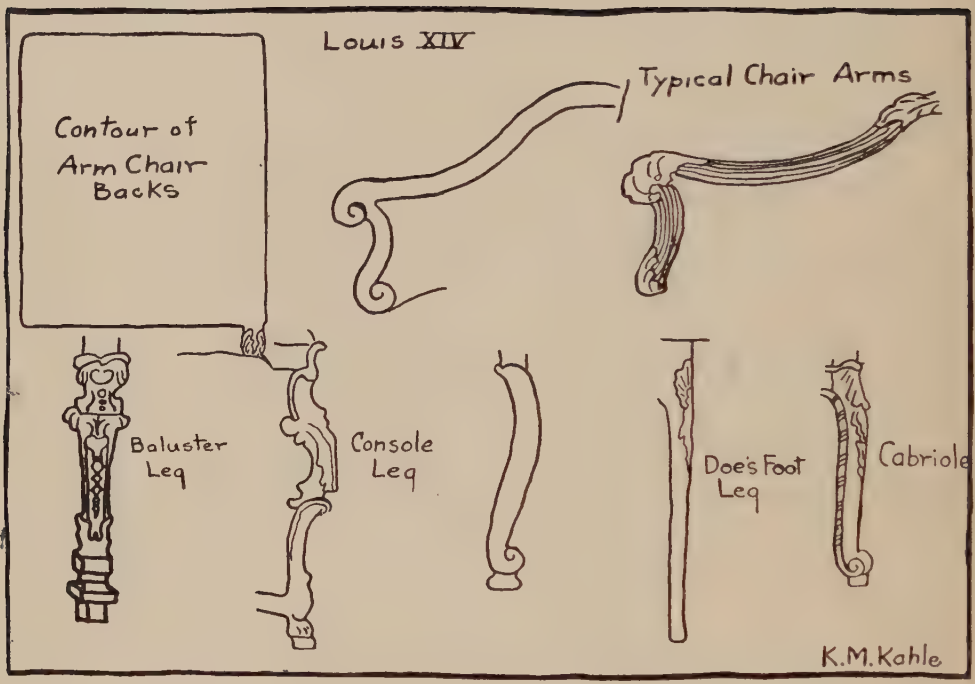
the comfort of the Restoration. Beds were still panelled, carved, and elaborately draped. Chests were used as coffers for storage and a chest with doors instead of a lid was called a hutch. Hanging cupboards, court cupboards, almeries, buffets and dressers were all in use. The long refectory table in the melon-bulbed legs became wider. This period marks the introduction of the gate-leg table, as well as small tables for coffee, tea, and games, the small rectangular table and the three-cornered cricket table. Oak was first used, but walnut gradually became the popular wood. It was often inlayed with cedar, cherry, pear, pine, lime, elm and deal.

TEXTILES: Velvets, tapestry, brocade, needlework, embroidery with gold, silver and pearls. Brilliant colors.

DESIGN, MOTIFS AND DECORATION: Carving, inlay, marqueterie, turning, painting, gilding, lacquering, upholstering were the methods of decoration used. Design motifs included the gilloche, cabachon, cartouche, lunette, tulip, diaper work, strap work in geometrical pattern, acanthus leaf, heart, rose, grape vine, human figure, "S" scroll, arch, channelling, reeding and fluting.

ACCESSORIES: Tall clocks, mirrors with Grinling Gibbon carving, pewter, brasses, china, candlesticks, irons, etc.

LOUIS XIV


Louis XIV
Contour of Arm Chair Backs
Typical Chair Arms
Baluster Leg
Console Leg
Doe's Foot Leg
Cabriole
K.M.Kahle

LOUIS XIV

1643-1715

HISTORICAL BACKGROUND: Louis XIV was possessed of the idea that fine buildings and fine works of art were essential for the renown of a great monarch. Together with Colbert, his Minister, and LeBrun, appointed State Secretary of Fine Arts, Louis made plans and gathered together the best artists of France and Italy. There are three distinct periods in the reign of Louis XIV which affected not only the social life of the times but the furniture as well. In his youth the Italian influence that dominated in the reign of Louis XIII is still existent. This is a gay, carefree period of fêtes, balls and trivial diversions. The second period marks the height of Louis XIV's influence. He was established on his throne in the mirrored gallery at Versailles, dominating all, yet beloved by all France. The factory of the Gobelins was founded where worked painters, master weavers, goldsmiths, engravers, and cabinet makers. Tapestries were woven after designs of Raphael and LeBrun and cabinets were made by

Boulle. But Louis XIV lived after the zenith of his power, lived when his subjects no longer worshipped him, and before his death he felt defeat in many ways. The treasury is empty and his health is gone. The king is no longer the only patron of the arts.

At the same time a social change has taken place and people want ease and comfort, rooms beautiful yet rooms to live in. These same wants bring about changes in the proportions of rooms, which become smaller, and consequently changes in the styles and sizes of pieces of furniture which mark the transition from Louis XIV into Louis XV. These transitional pieces are often called Regency.

ARCHITECTURAL BACKGROUND: The Louis XIV style is the most sumptuous and impressive that the world has ever seen. It is a style of elegant show rather than comfort, which is at first evidenced by the great proportions of the rooms and architecture, appurtenances such as doors, windows, fireplaces. Walls were panelled, the panels tending toward the square, and insets of tapestry, damask, painting or mirrors inserted within the panels. All decorative details had a homogeneous trend which was due perhaps to the personal influence of LeBrun. Although straight line dominated all structure there was also an abundance of large full curves, and angles were softened by curves. Mouldings were large, full and round and gave a sculptural effect.

Louis XIV Arm Chair with Tapestry Covering and Animal Legs with Hoof Foot and Saltire Stretcher.

(Courtesy of the Metropolitan Museum of Art.)

Louis XIV Arm Chair with Baluster Legs.

(Courtesy of the Metropolitan Museum of Art.)

ARTICLES OF FURNITURE: Straight lines were dominant and a masculine strength is evident which, along with symmetry, characterizes this period from the following Louis XV. Chairs and tables were large and heavy.

Chairs had scrolled legs and later cabriole legs and animal legs with hoof foot, stretchers, and a straight contour to seat, the back sometimes straight and sometimes curved. Arms are "S" shaped and the posts supporting them are well to the front over the front legs. Chairs were painted, carved and gilt. The high back chair was a chair of State.

Cupboards are large and small, with elaborate mouldings and cornice, pediments straight or arched.

Commodes are heavy, the curves regular, the gilt bronze mounts are elaborate but symmetrical in design. They are decorated with marqueterie and have massive marble tops. Commodes by Boulle are inlaid with tortoise shell and metal.

Tables had elaborate legs, stretchers, and were laden with carved friezes with tops inlaid with lapis lazuli, cornelian and Mother of Pearl. Console tables were decorated on only three sides and the fourth side put to the wall. Long narrow tables had baluster legs, sometimes as many as eight, held together with an elaborate X stretcher. Smaller tables had a double S curved leg ending in a pied de biche foot. Various small tables for games were square, triangular and octagonal. A cabaret table with two trays was designed to pass around

china. Near the end of the period the cabriole leg table came into use.

Beds were huge, wooden and completely covered with costly silks. The four posts were capped with plumes. Day-beds were also used.

Sofas had the same contour as chairs. Some sofas were upholstered, others cane-backed with an upholstered seat. Long benches and stools were of graceful proportions, carved and upholstered.

TEXTILES: Upholstered fabrics included tapestry, brocades, damasks, Utrecht velvets, colored leathers, Genoese velvet. Colors were strong and rich—green, red, aurore (a rich yellow). Such combinations as violet and yellow, red and green, red and yellow, aurore and silver, give us an idea of the richness of contrasts of colors. Aubusson and Savonnerie carpets and Oriental rugs added to the brilliant color effects. Gobelin tapestries.

MOTIFS AND METHODS OF DECORATION: Rich effects were gained by means of carving, gilding, painting, inlay and marqueterie and lacquer. Motifs of decoration were the C and S curves, masks, dolphins, Sphinxes, scallop shell, acanthus, rayed-sun, double L in oval, oak, laurel, olive, rosettes, beribboned wreaths, and the human figure. All decoration was symmetrical and subordinate to the general straight line contour.

ACCESSORIES: The accessories of this period are fascinating and offer suggestions for modern usage.

Fire screens were carved and had a panel inset of damask.

Torchères were used in corners to give light and for decoration.

Guĕridons with twisted legs hold candelabra.

Mirrors

Painted sedan chairs

Silk flowers

What-nots

Chinese and Delft pottery

Chinese embroideries

Marqueterie clocks

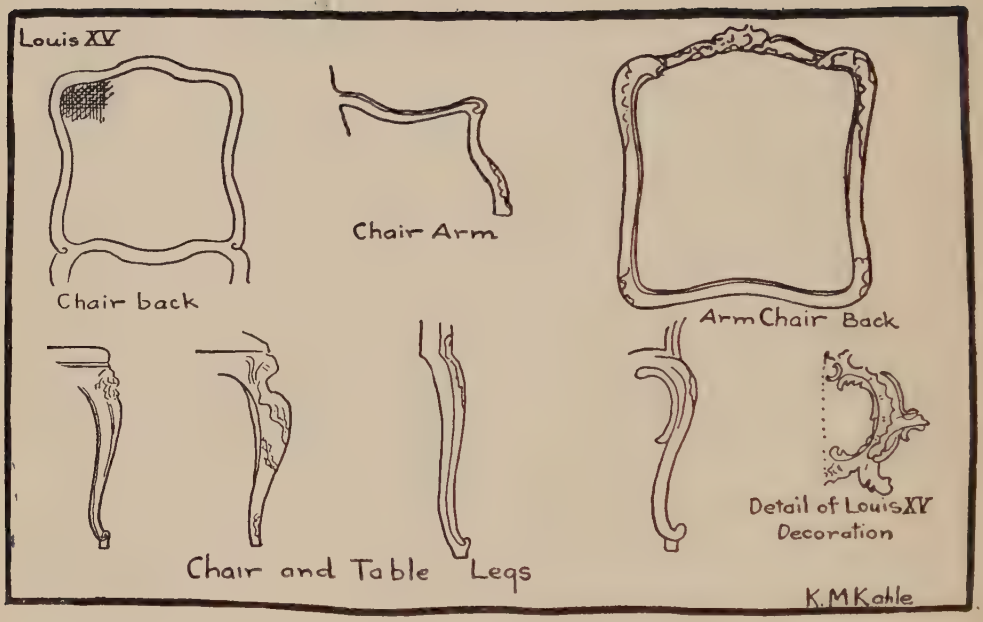
Pictures

Bronzes

Crystal chandeliers

Sconces

LOUIS XV


Louis XV
Chair back
Chair Arm
Arm Chair Back
Detail of Louis XV Decoration
Chair and Table Legs
K.M.Kahle

LOUIS XV

1715-1774

HISTORICAL BACKGROUND: During the years of the king's minority, Philippe de Bourbon acted as Regent. Philippe became the leader in French decorative art and founded the main tendencies of the Louis XV style. An era of luxury and extravagance was established. Louis was brought up in a pleasure loving court and his reign was gay and extravagant. Among his favorites who encouraged luxury and gaiety were Comtesse du Barry and Madame Pompadour.

ARCHITECTURAL BACKGROUND: Rooms were smaller and more livable. In addition to the large reception room there was the sitting room, the boudoir, the music room and others. Walls were panelled with painted or polished woodwork, and delicate and gilded mouldings held painted papers from the Indies, or damasks and brocades. Floors were of patterned parquet. Fireplaces were small and low and their mantel supported a tall mirror. There were paintings over doors and in panels.

FURNITURE: Furniture became smaller and more comfortable. The backs and legs of chairs were lower. All furniture had a curved contour and many pieces, as well as the decoration on them, were unsymmetrical. Chinese was the dominating influence and resulted in rococo forms and shapes never before created. The furniture had grace. It was a feminine style.

Chairs were composed of curves. The legs were graceful S curves, with slender ankles and scroll or pied de biche feet. The four sides of the backs and seats of chairs were curved. There was carving in the center of the back frame, the fronts of seats and at the tops of legs. The *bergère* was the most characteristic seat. It was a low, wide and deep arm chair with a movable cushion in the seat. The confessional bergère had wings at the sides of its back. Cane chairs were made in the same shapes as upholstered chairs. The chaise longue had a gondola back and legs and feet corresponding to those of chairs. Sofas had curved backs, legs and seats.

The finest and most characteristic piece of Louis XV furniture is the commode. Cressent, the Boulle of this period, gives a description of one of his elaborate commodes: "A commode of agreeable outline in violet wood, furnished with four drawers, and decorated with ornaments of gilded bronze. As regards the bronzes this commode is a work of extraordinary richness."

Louis XV Cane Backed Arm Chair Showing Harmony of Curved Line.

(Courtesy of the Metropolitan Museum of Art.)

LOUIS XV CARVED FIRE-PLACE AND OVER-MANTEL MIRROR WITH INSET PAINTING.

(Courtesy of the Metropolitan Museum of Art.)

The console table had a fixed place in the reception room opposite the fireplace and under a mirror. Hardly a straight line can be found on these tables. Long rectangular tables have pied de biche legs and metal mounts. There were many varieties of card tables, square, triangular, etc., toilet tables, ladies' work tables on high subtle S curved legs, writing tables and writing desks. In general tables were simpler, lighter and higher than those of Louis XIV. They had no stretchers, had pied de biche legs and a graceful outline. Other pieces of furniture included cupboards, sideboards, wardrobes and small cabinets.

UPHOLSTERY MATERIALS: Beauvais tapestry with designs of flowers and ribbons and pastoral scenes, was perhaps the costliest textile in use. Needlework, gros point and petit point, was a fashionable pastime. Stamped velvets and Genoa damasks in crimson, green, yellow and blue were popular. Taffeta and satin were plain, brocaded, striped and embroidered. Moire was also used. Madame de Pompadour preferred Pekin, a silk painted with floral designs. Moquette was used for upholstery, drapes and for carpets. Aubusson and Savonnerie carpets were also used.

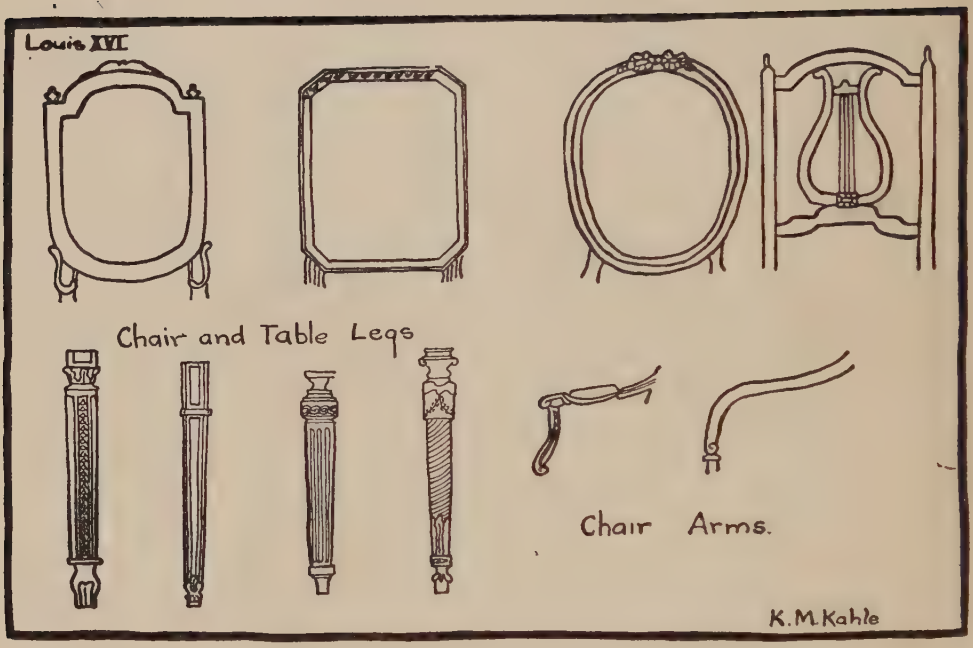
MOTIFS AND METHODS OF DECORATION: The name Rococo, which can truly be applied to Louis XV furniture, means "rock and shell" and thus we find these the dominant motifs of decorative use. The C and S curve and natural

forms of flowers and leaves were used. The cartouche, acanthus leaf, branches of laurel, olive and palm interlaced, vases of flowers and musical instruments were some of the motifs of decoration. Method of decoration included gilding, painting, lacquer, veneering, inlay, marqueterie.

ACCESSORIES:

Tall and small marqueterie clocks
Fire screens with damask panel
Sconces
Chinese vases and objects of art
Bronze and marble busts by Houdon
Vases with lacquer flowers
Candelabra
Magots
Screens
Mirrors

LOUIS XVI AND EMPIRE


Louis XVI.
Chair and Table Legs
Chair Arms.
K.M.Kahle

LOUIS XVI AND EMPIRE

(1774-1792)

(1795-1830)

HISTORICAL BACKGROUND: The excavations at Pompeii and Herculaneum brought to the world a classic influence of which the Louis XVI style is one outcome. Marie Antoinette was not a patron of the arts and, although we name the style so often for her, she had really very little to do with it. Napoleon, however, did influence the trend of the style. Empire furniture takes on a masculine character, and motifs commemorate his Egyptian and Roman campaigns.

ARCHITECTURAL BACKGROUND: Rooms were square with balanced windows and doors. Windows extended to the floor. Decorations were in rectangles or simple ellipse over doors and windows, which were framed by classic pilasters. Walls were panelled in natural or painted wood, or covered with wall paper or fabrics—brocades, linens, damasks and other appropriate materials. Panels were oblong and varied in size. Their mouldings were simple unbroken lines. When painted

these panels were gold and white, or gray, or pale blue, green, or silver rose or putty. Long rectangular mirrors were set over mantels and opposite windows. Large crystal chandeliers hung from the ceilings. Fireplaces were small and low with mantels of carved wood or marble. Floors were wooden and often parqueted. The Directoire and Empire periods were mere recorders of antique motifs while Louis XVI translated the spirit of the antique to meet the needs of the culture and modes of French living. This statement will suggest the architectural changes which gradually came about in the merge from Louis XVI to Directoire and Empire.

ARTICLES OF FURNITURE: The same pieces of furniture were in use as in the previous periods but the Neo-classic influence brought a change in contour and motifs of decoration. Louis XVI furniture is of straight line construction and is symmetrical. Empire contours are more robust and often flare into curves. While Louis XVI is severe in outline, it is festooned with delicate ornament. As compared to the preceding periods it is small and possesses a feminine gentleness and delicacy. The S and C curves become correspondingly slender, and stripes and flutings increase the slimness of legs and bodies.

Chair seats and backs are straight and sometimes circular. Legs are small straight fluted columns, and join the seat by means of a square which usually has a carved flower motif.

Louis XVI Side Chairs with Gilloche Decoration and Tapering, Fluted Legs.

(Courtesy of the Metropolitan Museum of Art.)

Louis XVI Arm Chair.

(Courtesy of the Metropolitan Museum of Art.)

Oval backed chairs have a bow of ribbon in the center top and on the front of their seats. The wooden fiddle-backed chair is typical. Arm chairs have square backs, both supported by separate posts, which end in a pine cone or other carved decoration. There are lyre backed gilded chairs and sheaf backed chairs among the small side chair types.

Commodes are rectangular with a straight line contour, small fluted legs or pied de biche, and are less elaborate as to metal mounts and marquetry.

Tables have straight contour, vertical legs, either square, tapering to the foot, round fluted or quiver shaped. Stretchers were used. Table tops were square, round, oval, kidney and rectangular. The typical console table was semi-circular, had two or four legs supported by a circular stretcher holding an antique urn or other carved decoration.

Chaise longues were of the one piece gondola type, consisted of two long seat chairs, or two chairs with a stool between. The classic, pure line type of Madame Récamier seems to have been a favorite. The angel bed with hat and arched shaped dossiers, in painted wood and Toile de Jouy or damask seems to have superseded the four poster.

UPHOLSTERY AND TEXTILES: Aubusson, Beauvais and Gobelin tapestries were the richest materials used. Brocades, brocatelles, damask, velour, rep and taffeta were generally in stripes or stripes and flowers. The Toile de Jouy prints were

also popular. Colors were soft, grayed, and light in tone—light blue, rose, green, yellow and taupe.

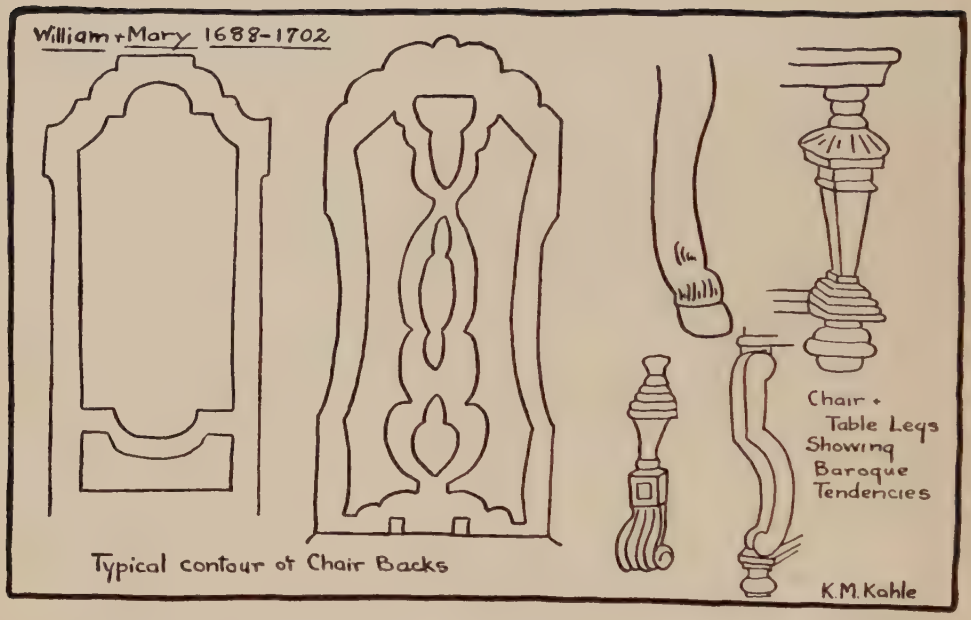
MOTIFS AND METHODS OF DECORATION: Furniture was gilded, painted, lacquered and inlayed. The motifs used were of classical inspiration: the honeysuckle pattern, urns and vases, meanders, rosettes, lyres and other musical instruments, ribbons, leaves, flowers, caryatides, acanthus, baskets of flowers.

ACCESSORIES:

Small mirrors with carved gilt wood pediment
Case clocks and mantel clocks
Fire screens of walnut or painted wood with brocade inset panel
Screens
Candelabra
Sconces
Marble busts
Engravings
Dresden china
Chinese, Indian and Persian objects of art
Tripods
Ancient bronzes
Sèvres china plaques
Wedgewood plaques

The Empire period is characterized by an attempt to reconstruct antique Roman and Egyptian furniture. Arms and legs of chairs were Griffins, Sphinx—a bed was a gondola. The motifs used were military trophies and symbols and emblems of imperial pomp—the bee, Sphinx, obelisk, lotus, horns of plenty, cupids. Mahogany supplanted walnut and was trimmed with bold metal mounts. Colors were strong and heavy—reds, greens, purples and yellows.

WILLIAM AND MARY


William + Mary 1688-1702
Typical contour of Chair Backs
Chair + Table Legs Showing Baroque Tendencies
K.M. Kahle

WILLIAM AND MARY

1688–1702

HISTORICAL BACKGROUND: There was already a Dutch influence in English furniture design when William of Orange and Mary arrived to take the throne, but this influence was surely accentuated by the arrival of this king and his wealthy courtiers. Much Dutch furniture was imported and Dutch designers were commissioned by the king. There was a marked increase in popular appreciation of refinement and simplicity. The queen by her example gave impetus to china collecting and to the finer forms of needlework.

ARCHITECTURAL BACKGROUND: Rooms were paneled from floor to ceiling with large panels sometimes four feet in breadth and finished with a broad bevel around the edges. Sometimes a wall was divided into one dominant panel with narrower panels at the sides. Ornamental embellishments were used around doors and windows, and the elaborate carving of Grinling Gibbon was introduced into panels and above mantels. Oak, pine and deal were the woods used, the two

latter often being painted cream, gray, and soft tones of green, blue and rose. In structural contour and decorative motif there is a close relation between the architecture and the furniture. Vertical lines were more and more emphasized in preference to the horizontal. The cyma curve is also noticeable in both furniture and architecture, while its presence together with the C curve denotes the baroque tendency. Fireplaces were of much smaller proportions and showed a decided classic influence in their decoration.

This period with its innate harmony of furniture, accessories and architectural forms and motifs, its love of harmonious and rich color and its homelike qualities marks the beginnings of interior decoration as a serious study.

ARTICLES OF FURNITURE: With the succession of William and Mary the straight construction form of the Stuart periods gradually gave way to curved and swelling outlines. There is much less carving than on Stuart furniture and color, form and proportion seem to be held more important than surface embellishment. There is a simplicity of shape and an unobtrusive elegance of design in the simple undecorated walnut pieces. Legs were rounded and tapered as in the "trumpet" type, octagonal, or turned with bun feet, or of the Flemish scroll type—the inverted cup. Spanish cloven goats' feet or club feet were used on the cabriole leg, which was also introduced at this time. Turned, carved, straight stretch-

ELABORATELY CARVED WILLIAM AND MARY SIDE CHAIR WITH BRACKET STRETCHER.

(Courtesy of the Metropolitan Museum of Art.)

CARVED AND CANE-BACKED CHAIRS WITH "X" STRETCHERS AND TRUMPET LEGS.

(Courtesy of the Metropolitan Museum of Art.)

ers and X stretchers were used. Arches were ogeed and the backs of chairs, tops of cabinets and settee were arched. Chair seats were square and backs were high, caned or carved, or upholstered—and often with bannister backs. Arm chairs had high square backs and X stretchers or their backs ended in a characteristic arch. Arms were either of wood with a subtle outward curve or were rolled and upholstered. Highboys, lowboys, and cabinets on stands had characteristic double-hooded or straight or flat arched tops and usually aprons and flat stretchers connecting the legs. They were of undecorated walnut with beauty and grace of proportion and many were lacquered or inlaid with intricate floral and leaf designs in a beautiful harmony of color. The dining table of the period was the gate-leg. There were also many small tables for cards, tea, writing and dressing, butterfly tables, and rectangular tables with spindle turned legs. Some decorated tables had saltire stretchers and bun feet.

Other articles of furniture in use were stools, settees and sofas, secretaries, desks, buffets, Welsh dressers. The favorite wood was walnut, but oak and deal were also used and olive, pear, lime, etc., for veneering.

UPHOLSTERY TEXTILES: Fixed covers were used on the backs and arms with movable cushions tied on the seats. Damask, brocade, velvet, chintz, petit point, and tapestry were in use and were enriched by galoon, braids, and fringes.

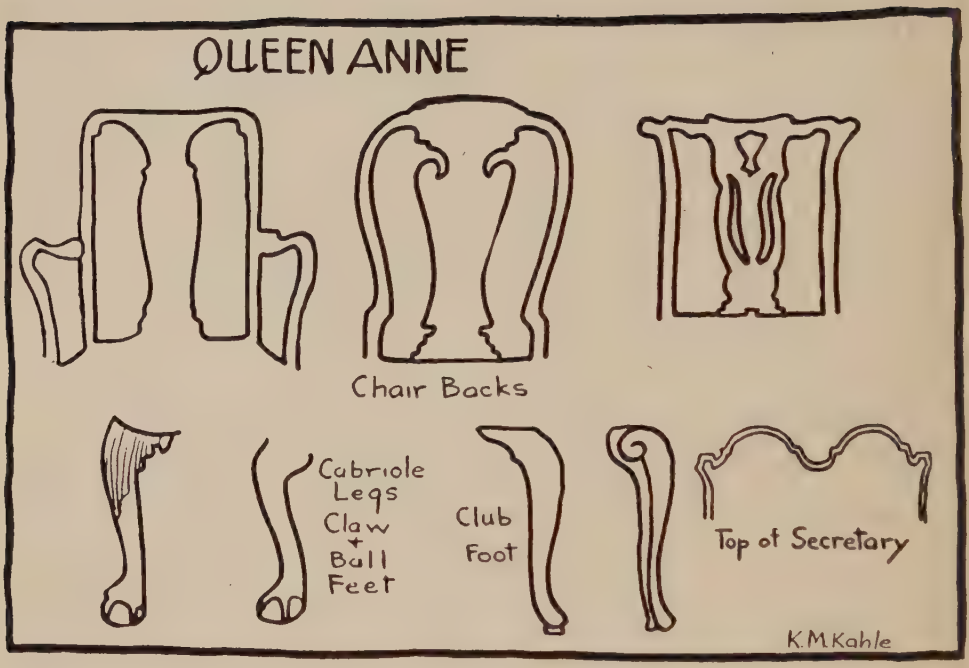
The colors were rich and brilliant. The same materials and colorings were used for bed hangings.

MOTIFS AND METHODS OF DECORATION: The decorative processes used were turning, carving, painting, gilding, veneering, marqueterie and lacquering in black, red, green and blue. Motifs of design were the Dutch cockle shell, acanthus, the S and C curves, Flemish scroll, fruit, flowers, figures, the "seaweed" design in marqueterie.

ACCESSORIES:

Tall decorated clocks
Lacquered mirrors
Chinese porcelains and embroideries
Silver repoussé mirrors
Grinling Gibbon carvings
Pewter
Brasses
Andirons

QUEEN ANNE AND EARLY GEORGIAN


QUEEN ANNE
Chair Backs
Cabriole Legs Claw + Ball Feet
Club Foot
Top of Secretary
K.M.Kahle

QUEEN ANNE AND EARLY GEORGIAN

1702–1750

HISTORICAL BACKGROUND: The pictures of the painter, Hogarth, reflect the life and customs of this time better than any definite date of historical significance. The importation of mahogany in large quantities at this time brought about a radical change in the forms of furniture.

ARCHITECTURAL BACKGROUND: Rooms were of smaller and more livable proportions. Oak paneling in its natural color was used in rooms where there was no elaborate carving. Pine and deal paneling was used where the mouldings and cornices were carved, or where Grinling Gibbon flower and fruit carvings enriched a panel or over-mantel. Pine and deal paneling was also painted—white, gray, green, drab, blue and brown. Panels were not always uniform in width but varied with the proportions of the room. Doorways and windows had a series of mouldings and friezes and the cyma curve often appeared.

ARTICLES OF FURNITURE: The key to the furniture con-

tours of this period is the cyma curve which forms the cabriole leg on chairs, tables and settees, the backs of chairs, the tops of highboys and secretaries and the aprons of highboys and lowboys. This is a period of beautiful curves, and furniture is valued more for its graceful line of contour than for its decoration. The decoration when used, however, is always in perfect harmony with the general structural lines.

Chairs have cabriole legs with a club, or a claw and ball foot. Early chairs had stretchers but later none were used. The knees of legs were carved with lions' heads, satyr masques or cabochon and leaf, or the well known cockle shell. Backs of chairs and settees were shorter, spooned and with a beautifully spaced center splat which later became pierced. Earliest chairs had a crest in the center of the back but later a cockle shell was used or the space left empty.

The Hogarthian chair has similar characteristics but is sturdier in its proportions. There were also square backed upholstered chairs and upholstered wing chairs with cabriole feet. The Windsor chair was introduced at this time. There were many small tables used, all of which had cabriole legs. Other articles of furniture included stools, settees, sofas, secretaries, bookcases, cupboards, daybeds, four poster beds, highboys, lowboys and writing desks.

All pieces are of curvilinear structure and are lighter and more graceful than the period preceding. Walnut was the

QUEEN ANNE CHAIR WITH CABRIOLE LEG ENDING IN CLUB FOOT AND WITH SHELL CARVED MOTIF ON KNEE.

(Courtesy of the Metropolitan Museum of Art.)

Queen Anne Stool of Simple Lines.

(Courtesy of the Metropolitan Museum of Art.)

chief wood used although mahogany was coming into use. Pine, lime, chestnut, pear, beech, elm and yew were used for inlaying.

TEXTILES AND UPHOLSTERY FABRICS: Damask, brocade, velvet, needle-work—gros point and petit point, and chintz.

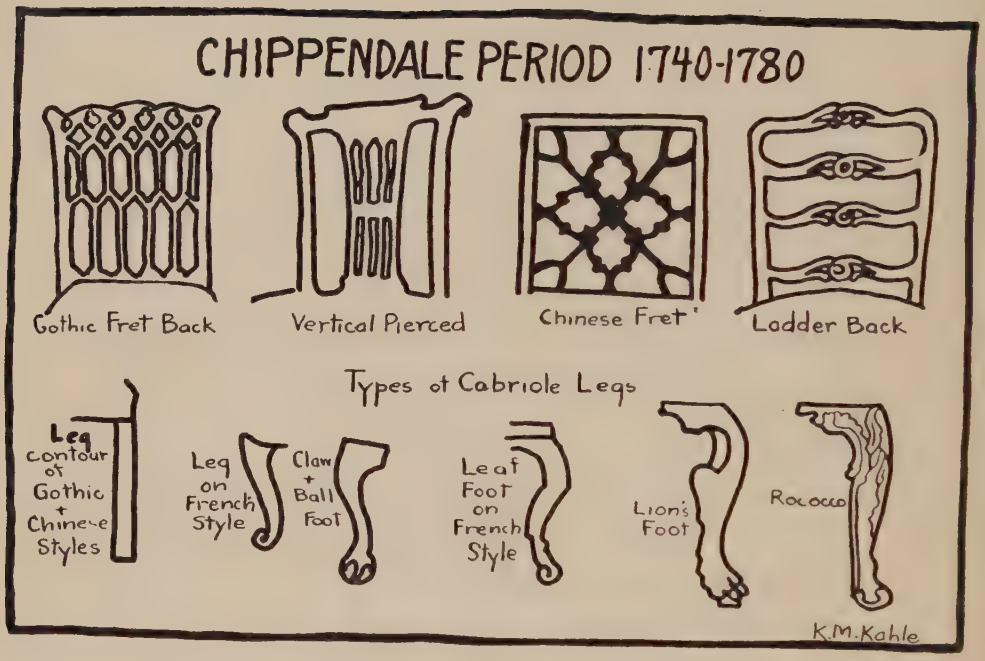
MOTIFS AND METHODS OF DECORATION: Carving, marqueterie, inlay, veneer and some lacquering were used. Mirrors and gilt console tables were the only pieces of furniture that had a great amount of carving. Furniture was some times painted white or a color with gilt.

Motifs of decorations were: escallop shell, honeysuckle, fushia, eagle's head, scrolls, cabochon and leaf, lion's head and paws, satyrs.

ACCESSORIES:

Carved and gilt mirrors
Clocks
Guēridons to hold candelabra
Candelabra
Screens
Fire screens of needlework on tripod stands

CHIPPENDALE PERIOD


CHIPPENDALE PERIOD 1740-1780
Gothic Fret Back
Vertical Pierced
Chinese Fret
Ladder Back
Types of Cabriole Legs
Leg contour of Gothic + Chinese Styles
Leg on French Style
Claw + Ball Foot
Leaf Foot on French Style
Lion's Foot
Rococco
K.M.Kahle

CHIPPENDALE PERIOD

1740-1780

HISTORICAL BACKGROUND: Foley characterizes this as a period of "civil peace, Chippendale and mahogany." Perhaps it was the double circumstance of peace, which created a wealthy middle class as well as noble clientele, and mahogany which offered a surface adaptable to carving, which really made Chippendale. If he had lived in the age of oak or walnut, his fame might not have been so great. Thackeray in his "Four Georges" gives a clear picture of the life and customs. "Fancy the beaux thronging the chocolate houses, tapping their snuff boxes as they issue hence, their periwigs appearing over the red curtains." "There were cards everywhere." "On 12th day the Court used to play in state."

ARCHITECTURAL BACKGROUND: High oak paneling has been superseded by decorative plastering, paint and wall paper. Doors and windows were large and had heavy classic pediments. Doors and window casings were of mahogany. Panes of windows were small squares. Chimney pieces were

of smaller proportions, usually tall and were often marble or elaborately carved pine with an inset panel above the fire-box and topped with a broken neck or swan's neck pediment. Floors were parqueted.

ARTICLES OF FURNITURE: The chair is the characteristic Chippendale piece. There are four distinct types. (1) The Dutch, which was a development of Queen Anne splat-back. Chippendale splats are pierced with design, the most elaborate being the Ribband-Back. These have cabriole legs with claw and ball feet. (2) The French Chippendale was an influence of Louis XV or Rococco. Chairs of this type have an elaborately decorated cabriole leg with a scroll foot. (3) Chinese Chippendale chairs have a square back with an all-over fret design, and straight legs decorated with a fret design. Stretchers connect the legs. (4) Gothic Chippendale chairs are of straight line construction, the backs straight with a Gothic tracery pattern and the legs straight and connected with stretchers. A simpler type of chair is the ladder back, which has a horizontal rail, straight legs and stretchers. Chippendale Windsors have cabriole legs. Cabinets and commodes have bombé fronts. Tables, the most important being the square card table, have cabriole legs with claw and ball, club, scroll or paw feet. Other pieces of furniture are secretaries, highboys and lowboys, and to quote Chippendale's own book, "beds and couches, dressing tables, basin stands, writ-

ing tables and library tables, cabinets and clothes presses, terms for busts, sofas, and china tables."

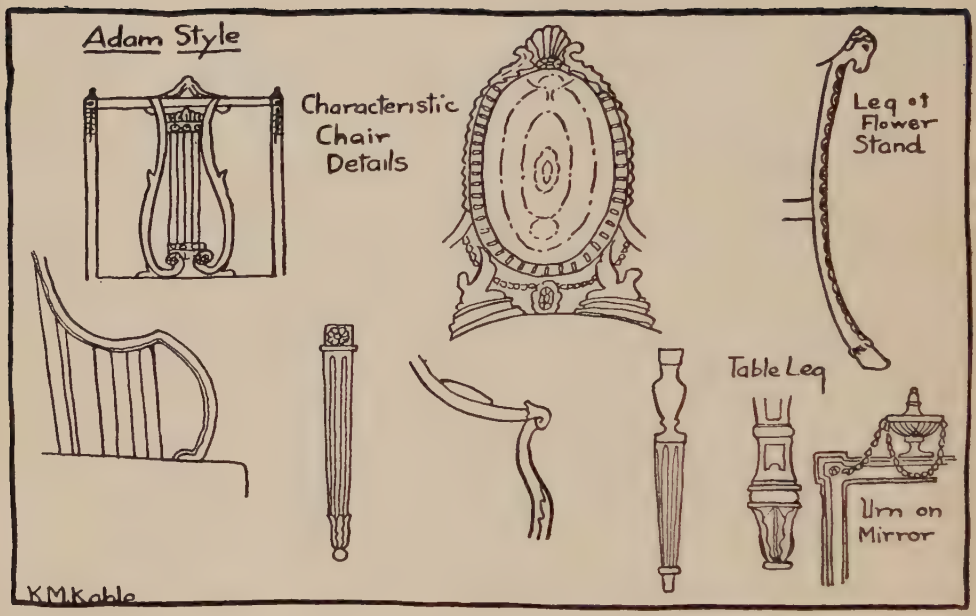
TEXTILES AND UPHOLSTERY MATERIALS: Damasks, silks, satins, brocades, horsehair and morocco leathers were in vogue. Needlepoint and red morocco leather found a special favor with Chippendale. Rugs and carpets were woven at Axminster and Turkish rugs were imported.

MOTIFS AND METHODS OF DECORATION: Carving is the only type of decoration that is ubiquitous in the Chippendale period. Painting, gilding, inlay, marqueterie and veneering were also used. Motifs included shells, masques, acanthus, C scroll, imitation of rockwork, heads and paws of lions, pagoda motifs, fretwork, Gothic tracery design.

ACCESSORIES:

Needlework fire screens on tripod stands
Mirrors
Pier glasses
Candelabra
Chinese lacquered screens
Clocks
Tall clocks
China: Chelsea, Spode, Wedgwood, etc.
Sheffield plate

ADAM STYLE


Adam Style
Characteristic Chair Details
Leg of Flower Stand
Table Leg
Urn on Mirror
K.M.Koble

ADAM STYLE

1762–1792

HISTORICAL BACKGROUND: Archæological research had aroused the world to the antiquities of Italy and Greece, when Robert Adam, a young architect, decided to prolong his studies in Dalmatia. He spent some time there, studying and sketching ruins and when he returned to England, published a volume which he dedicated to George III. The inspiration gained on this trip and the sketches are the foundation of the well-known Adam style. At this time, referring to Thackeray's "Four Georges," "Pall Mall is the great social Exchange of London—the mart of news, of politics, of scandal, of rumor—the English Forum, where men discuss the last dispatch from the Crimea."

ARCHITECTURAL BACKGROUND: The Italian influence of Piranesi and Pergolesi is evidenced in Adelphi architectural settings: The classic structure of rooms in general and the graceful and intricate detail of door and window pediments and chimney piece. Ceilings, firegrates, cap and bases of

columns also were covered with characteristic classic detail. Smaller chimney pieces were in wood, the larger in marble and inlaid with colored marbles. The walls were paneled and painted in low tones of green, cream, pink, gray blue, and the frames of pictures and mirrors were gilt. Panels in doors and other decorated panels were painted by Angelica Kauffman.

ARTICLES OF FURNITURE: Adam furniture had a straight line contour. It was light and graceful. Satinwood, harewood, and some mahogany were used. Chairs had oval wheel backs. Legs tapered and had spade feet or were round and fluted with turned or wrought feet. Back legs were straight but curved backwards. Stretchers were used at first but discarded later. Arm chairs had a round upholstered seat and back and arms that rose above the front legs. Tables were of fine proportions, rectangular, semi-circular or semi-oval. They had tapering fluted legs. Small half circle console tables and console cabinets with doors, had a special place between windows.

Sideboards consisted of a side table with a rack behind and two pedestal cupboards surmounted by urns which were knife cases. Other pieces of furniture were stools, settees, or sofas, day beds, chests of drawers, secretaries, bookcases and china closets. Mounts on Adam furniture were particularly characteristic.

TEXTILES AND UPHOLSTERY MATERIALS: At first plain

ADAM SIDE TABLE

(Courtesy of the Metropolitan Museum of Art.)

ADAM DAY-BED WITH PATERÆ AND SCROLL MOTIFS IN CARVING.

(Courtesy of the Metropolitan Museum of Art.)

materials were used, but later drapes and upholstery materials were designed with delicate wreath patterns to harmonize with the furniture. Silks, satins, horsehair, damasks and leather were in vogue.

MOTIFS AND METHODS OF DECORATION: Satinwood was inlaid with ebony, harewood, pear, amboyna and holly. The designs were simple leaf and flower forms. Furniture was also simply carved and gilded and painted and elaborate panel designs by Cipriani and Angelica Kauffman were often introduced. Lacquer work was also in vogue.

Motifs of design included the festooned husk, pateræ, acanthus, fluting, Vitruvian scroll, Greek key, honeysuckle, Grecian urn, wreaths of flowers, egg and dart mouldings, palmette pattern, pineapple, rams heads, goats head and feet, lions, griffins and human figures.

ACCESSORIES:

Mantel clocks

Mirrors, vertical, horizontal and oval with compo-gilt decoration

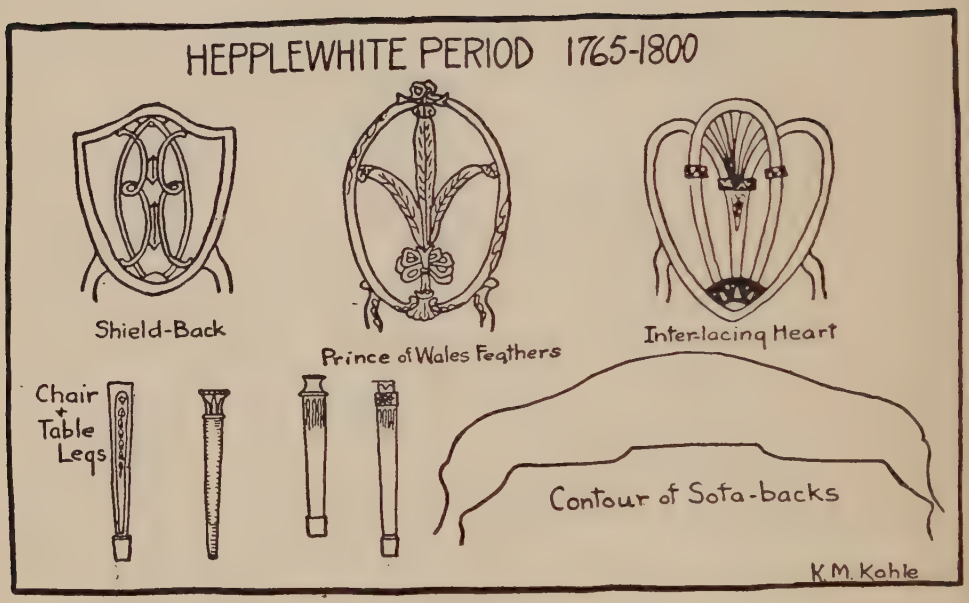
Girandoles

Sconces

Candelabra

China and glassware included: Wedgwood, Jasper ware, Chelsea, Worcester, Spode, Willow, Silver Lustre, Derby and Bow

HEPPLEWHITE STYLE


HEPPLEWHITE PERIOD 1765-1800
Shield-Back
Prince of Wales Feathers
Inter-lacing Heart
Chair + Table Legs
Contour of Sofa-backs
K.M. Kohle

HEPPLEWHITE STYLE

1765–1800

HISTORICAL BACKGROUND: George III is on the throne and later George IV with his Perdita and Beau Brummel. Classicism ruled the times in art, literature, and every-day thought, so that it is not strange that the furniture reflected the classic revival.

ARCHITECTURAL BACKGROUND: Thackeray in the "Four Georges" quoting from the European Magazine gives a description of the remodeled Carlton House which hints at the interiors of the period. One notes that the Adam influence is still popular.

"But the saloon may be styled the *chef d'œuvre,* and in every ornament discovers great invention. It is hung with a figured lemon satin. The window curtains, sofas and chairs are of the same colour. The ceiling is ornamented with emblematical paintings, representing the Graces and the Muses, together with Juniper, Mercury, Apollo and Paris. Two

ormolu chandeliers are placed here. They consist of a palm branching out in five directions for the reception of lights. A beautiful figure of a rural nymph is represented entwining the stems of the tree with wreaths of flowers. In the center of the room is a rich chandelier. To see the apartment *dans son plus beau jour,* it should be viewed in the glass over the chimney piece."

ARTICLES OF FURNITURE: Hepplewhite was an exponent of the curved line. His construction is good. Satinwood was used for the most elaborate pieces; mahogany where carving was used and beechwood when the piece was to be painted or gilt. The more decorative woods were used for inlaying.

As a designer and maker of chairs Hepplewhite and Sheraton both excelled Adam. Backs of Hepplewhite chairs are in the form of a shield, with converging bars or a pierced or fretted center splat; an interlacing heart; an oval with wheel design or the Three Prince of Wales Feathers; or are hoop-backed with a central splat. Legs are square, tapering toward the spade foot. When stretchers are used the front stretcher is recessed. Seats are generally square.

Tables were many and varied in shape. There were oval sectional dining room tables with drop leaves. Console tables were semi-circular or of serpentine contour. Card tables also had bowed or serpentine fronts and a folding leaf. Table legs were tapered squares with or without spade feet. Sofas

or settees were made with wooden carved backs, two to five chairs in length, or were upholstered and had a curving back. Small graceful window seats had rolled ends and no backs and square or round tapered legs.

Bedposts were slender, tapered round and fluted and were surmounted by a carved tester.

Chests of drawers and sideboards had serpentine fronts.

Console cabinets were half circular with oval or serpentine fronts and were made of the finest woods, painted and often inlaid. They were made to stand beneath mirrors.

Secretaries had a chest of drawers below and a case for books above. They had straight or oval tops.

TEXTILES AND UPHOLSTERY FABRICS: Hepplewhite says: "Mahogany chairs should have seats of horsehair, plain, striped, chequered." Other materials used were silk brocade, chintz, satin, damask, velvet and moire.

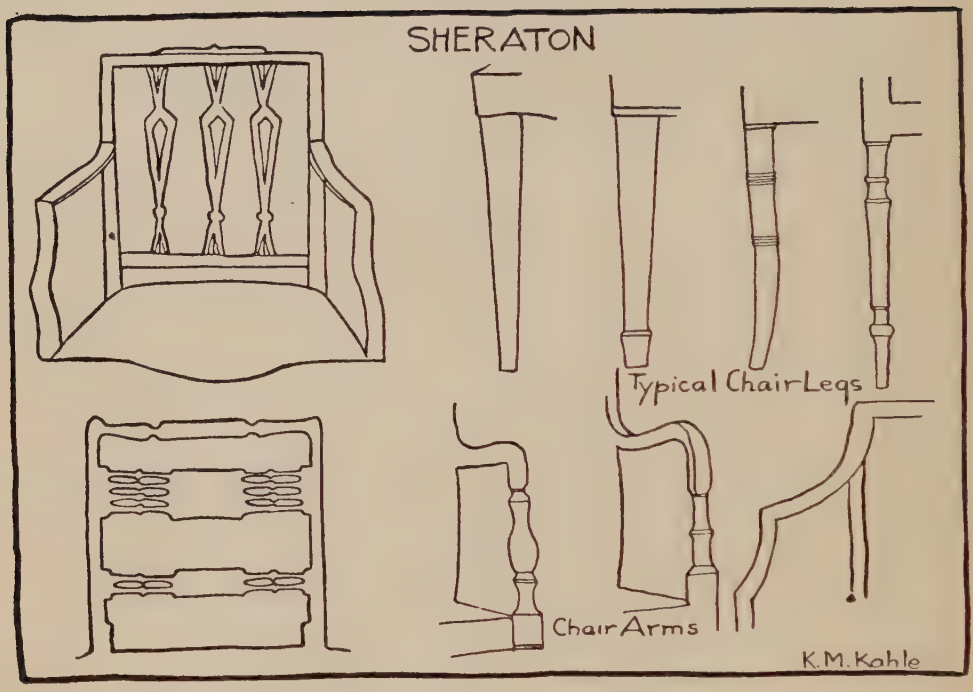
MOTIFS AND METHODS OF DECORATION: Painting was the favored process of decoration. Panels by Angelica Kauffman, Pergolesi and Cipriani were used on cabinets and chairs. Inlay, marqueterie, carving, gilding, veneer and lacquer were also used.

Motifs of decoration include pendant husks, floral swags, water leaf, pateræ, acanthus leaves, rosettes and ribbons, ears of wheat, lyre, Prince of Wales feathers, and architectural details.

ACCESSORIES:

Decorated clocks
Gilt mirrors
Candlesticks of pewter, brass and Sheffield plate
Wedgwood plaques.
China—Chelsea, Bow, Spade, Wedgwood, etc.

SHERATON STYLE


SHERATON
Typical Chair Legs
Chair Arms
K.M. Kahle

SHERATON STYLE

1775–1810

HISTORICAL BACKGROUND: This period corresponds to a similar development of the Louis XVIth style in France, both of which were inspired by the Neo-Classic influence which spread over Europe with the discovery of Pompeii. Italian workmen were brought to England to aid in this classic revival. However, before the period ends the Empire influence crowds out the better designs of the early period. This meant the death of beauty of design in furniture—the last of the great periods was concluded.

ARCHITECTURAL BACKGROUND: Robert Adam and his brothers were the outstanding architects of this period and it is against backgrounds of their construction that we find Sheraton furniture. Rooms were of adequate proportions, doors and windows tall in comparison to their width. Pediments with classic mouldings and details surmounted both windows and doors; and the walls were often set with Wedg-

wood or other plaques of classic design. Arched niches in the walls often held Greek figures. An elaborate cornice of many mouldings often topped the walls. However classic in detail the work of the Brothers Adam never lost its originality. Their work is classic but not copied antiquity. Walls were wood paneled, covered with figured damask or plastered.

ARTICLES OF FURNITURE: Sheraton furniture has a severity and simplicity, due perhaps to the emphasis on straight lines and the well balanced ornament. There is definite order about the designs, the result perhaps of Sheraton's geometric turn of mind.

Chairs have rectangular backs with a center panel containing a vase or lyre ornament. This panel is even with the top rail or raised a few inches above it. Legs are round or square and usually fluted or reeded. The backs of chairs were enriched with carving, inlay, hand-painted panels or Wedgwood medallions. Seats of chairs were upholstered or cane. Arm chairs had down-curve arms with vase baluster supports.

A type of large circular table supported by a pillar and four claws was in vogue. But the loveliest tables of the period were the circular and serpentine fronted console tables of satinwood. Card tables with a folding leaf and rectangular side tables were also painted and inlaid on satinwood.

Tables had the typical tapered plain or fluted leg with or without a spade foot. Ladies' secretaries, dressing tables and work tables were also delicately inlaid and decorated with painted medallions.

Bedposts were slender, oval, and fluted or reeded. Sideboards, china cabinets, console cabinets, wardrobes and bookcases were also in vogue, besides sundry small articles.

TEXTILES AND UPHOLSTERY MATERIALS: Seats of chairs were either cane or upholstered in silk, satin, horsehair, chintz or damask. Draperies usually matched the upholstery and were hung in elaborate loops and folds, French fashion. Cornice boards were also in use. Rugs were generally made to order in light tones of pink, blue or greens and had an all-over pattern surface with a border.

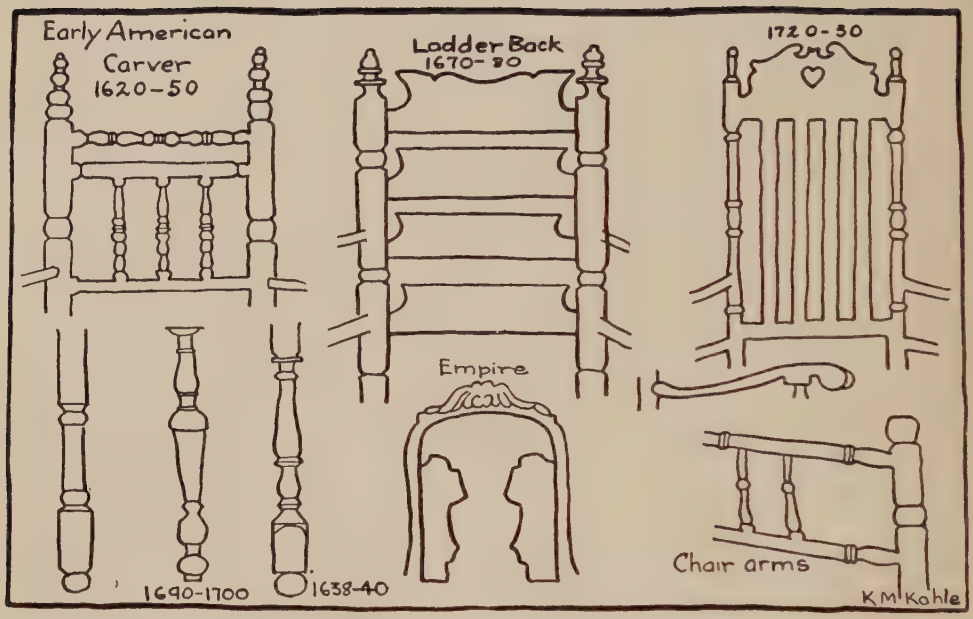
MOTIFS AND METHODS OF DECORATION: Sheraton carving is simple and extremely delicate. Much reeding and fluting is used. Inlay and marqueterie in delicate designs of pine, harewood, pear, tulip, holly and ebony are preferred to painting. However, many of the finest pieces are painted by Angelica Kauffman and other artists. Painted panels or medallions are often set into cane chair backs. Veneer, gilding and lacquer were also in vogue.

Motifs of design include classic urns, lyres, fans, pateræ star, conch shell, wreaths of flowers, water leaf, crossed diagonal lines, honeysuckle, laurel and ribbons.

ACCESSORIES:

Tripod fire screens
Mirrors
Decorated clocks
Candelabra
China—Chelsea, Derby

EARLY AMERICAN FURNITURE


Early American
Carver
1620-50
Ladder Back
1670-80
1720-30
Empire
1690-1700
1638-40
Chair arms
K M Kohle

EARLY AMERICAN FURNITURE

HISTORICAL BACKGROUND: The Pilgrims landed in 1620 upon the shores of a savage, unsettled country. It is only common sense to state that their household furniture consisted mainly of chests and storage furniture and that their struggle for food and shelter was their first consideration. As conditions became less hard, it was, however, only the furniture of necessity that was first made and the design, somewhat simplified, was that of Jacobean England. Later with the continual influx of new settlers, workmen and ideas contemporary with the changing English styles changed the American forms.

In New York in 1642 one found a small group of Dutch settlers with a few articles of Dutch household furniture. In Pennsylvania the development of furniture was more rapid. The Dutch were a thrifty folk, and Pennsylvania was wooded with walnut. The settlers in Virginia were wealthy and the furniture was imported from England, rather than made by colonial workmen.

ARCHITECTURAL BACKGROUND: American architecture of the 17th century satisfied itself with simple results. Rooms were spacious and paneled. The boards ran to the beam or cornice and to the floor. The boards were pine, the timbers oak. Plaster was sometimes used. Doors were cleated and had hardware of leather or iron. Windows were small. No shades were used, only a single material to push away at the sides. 18th Century American architecture was a modification of the work of Indigo Jones. Classic pillars were reared in front of every porch. Interior walls were of plaster, of wainscoting or were hung with silks, tapestries and papers. Doors and windows were often arched and ornamented with classical pediments.

ARTICLES OF FURNITURE: There is no definite Early American or "colonial" style. Influenced by its historical background, the styles of America followed those of England. The more elaborate styles of the mother country were adapted and simplified to suit the needs of the colonists. We find in the early days the influence of Elizabethan and Jacobean styles. Later the William and Mary, and when the Queen Anne style came to England, the colonists were also living a life which could adapt the comfortable and homelike qualities of Queen Anne interiors. It is to this Queen Anne period, with its brasses, coppers, pewters, Chinese porcelains, cotton chintz in flower and bird designs, the gate-leg tables and

WAINSCOT CHAIR WHICH BELONGED TO BREWSTER FAMILY.

(Courtesy of the Metropolitan Museum of Art.)

EARLY AMERICAN CHEST OF DRAWERS.

(Courtesy of the Metropolitan Museum of Art.)

Windsor chairs, that we usually give the name colonial. The Chippendale, Adam, Sheraton and Hepplewhite styles also had their American forms and were as distinctly Early American as any of the above mentioned period influences. After the Revolution, American thought turned to France and the French Empire influenced the American Empire period, which is thought by some authors to be the most characteristic American furniture.

The characteristics of Early American furniture can be known by studying those of the above named periods. American styles were plainer, cruder and often more sturdy than the English models. There was a freedom of line, unhindered by the complex of fanciful elements of design, and a construction beautiful in its durability and usefulness. Native pine, hickory, gum, ash, oak, apple, cherry, pear and maple were used to make most of the furniture, although the finer pieces were of walnut or mahogany. Through its simplicity of workmanship and materials, colonial furniture is possessed of a quaint and naïve charm.

The chest was the first piece of furniture. Chests were transported full of valuable goods and were a cherished piece of property used as storage for all sorts of articles. Early American chests were made of oak, pine or tulip wood. They were carved with designs characteristic of the Elizabethan and Jacobean periods and often painted. Typical examples

are the Connecticut sun flower chest, the Diamond and Arch chest and the Three-Tulip-Paneled chest.

Chests of drawers were made of oak, pine and walnut and mahogany. They usually had three or four drawers and stood on short legs, were carved, decorated with applied mouldings, or painted.

Highboys began with flat tops, an outgrowth of the chest of drawers. They usually had turned legs of trumpet pattern, four in front and two behind, all connected by a scrolled stretcher. The legs, apron and top contours changed with the characteristics of each period. Lowboys were also in use.

Secretaries were first made in pine, later in walnut, then maple, and later mahogany. A secretary is a chest of drawers, with a desk space and a cupboard above for books. Writing desks had from one to four drawers with a sloping top desk above.

The dining room sideboard in America as in England had an evolution of form from the court cupboard through the dresser shelves to the graceful shapes of Adam and Sheraton. The corner cupboard was also indispensable and in detail followed the various styles.

In early days the pine settle was an important piece of furniture. The oldest type of Early American chair was panel backed, the next type is the spindle Brewster and Carver. Of the same period are the Pilgrim slat-back chairs.

Banister-back chairs with both English and Spanish influence were made. All more elaborate types of chairs followed the characteristics of the various English periods.

Tables of X trestle type, refectory oak tables, rectangle and round gate-leg, small butterfly tables and many other types of tables were in use down through Colonial days.

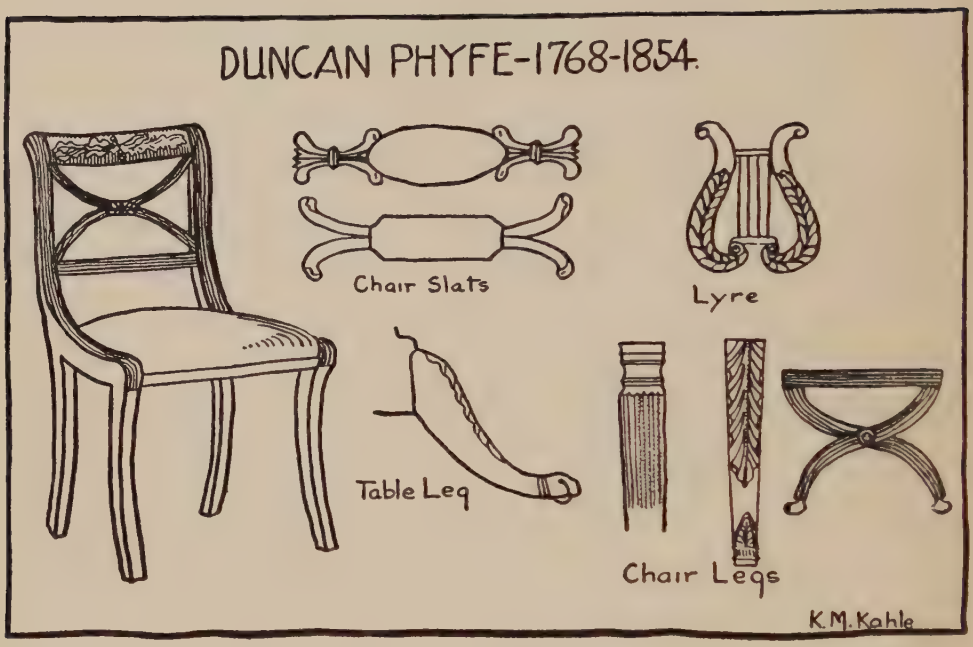
ACCESSORIES:

Details of decoration play an important part in the creation of the colonial atmosphere. Their importance lies in the fact that they were usually necessities of life and were usually craft made so that they expressed and were closely connected with the lives of the people who used them. The list below will speak its importance.

Hooked and braided rugs
Samplers—Petit point needlework
Handwoven coverlets
Wood engravings
Silhouettes
Clocks—Banjo, Lyre, Bird Cage
Mirrors—Constitution, Girandoles, more elaborate mirrors with each period
Pewters
Brass candlesticks

Old China—lustre, Delft, salt glaze, slip ware, Wedgwood, Spode, Staffordshire, Chelsea
Old glass
Spinning wheels
Spinet and Harpsichord
Iron candle stands—sconces for candles

DUNCAN PHYFE


DUNCAN PHYFE-1768-1854.
Chair Slats
Lyre
Table Leg
Chair Legs
K.M. Kahle

DUNCAN PHYFE

1768–1854

HISTORICAL BACKGROUND: Duncan Phyfe was the direct heir to all the furniture craftsmanship of the 18th century. His life overlaps that of Chippendale, Adam, Hepplewhite and Sheraton and of Louis XVI and the Empire in France. In 1783 the Phyfe family came from Scotland to Albany, New York, and Duncan was apprenticed in a cabinet maker's shop. In 1790 he went to New York City and opened his own shop. Records show that in his own times he was the peer of furniture makers. John Jacob Astor was on his list of customers.

ARCHITECTURAL BACKGROUND: English Georgian influence was apparent in both exterior and interior architecture—paneled natural wood and painted walls, traditional classic order door and window casings and pillared and pedimented chimney piece with classical motifs.

ARTICLES OF FURNITURE: Against such a background Duncan Phyfe's furniture harmonized with consistency. He

expresses what is good in American Empire. His earliest pieces were derived from Hepplewhite and Sheraton, later the influence of the French Empire is noted. His designs show a well proportioned balance between the vertical and horizontal line and his curves are full of character. His pieces of furniture have convincing strength, yet have delicacy, refinement and attenuation.

Chairs are of a few types, distinguished by their decorative elements. One type has a horse-shoe seat, plain or fluted, with fluted baluster front legs with brass lion's feet or characteristic baluster bottom. The back legs are gently curved, continuing the line of the back posts. The upper panel is carved in the thunderbolt or wheat design. The two diagonal bars are crossed and a rosette marks the crossing, or there are four diagonal bars with two rosettes, or curved bars joined by an octagonal rosette. These latter have a laurel panel in the back and curved legs with a carved acanthus design.

Another type of chair is the lyre back with the dog's foot or acanthus legs, or a carved seat back with both types of legs. There is the chair with double reverse curve legs, at front or side, which are crossed in the center with lion's mask or button, are plain or fluted and have lion's feet. Back panel is carved with laurel and the backs are filled either with curved or diagonal bars.

Duncan Phyfe Mahogany Drop-leaf Table with Acanthus Leaf Carving on Legs.

(Courtesy of the Metropolitan Museum of Art.)

DUNCAN PHYFE SOFA WITH FLUTING AND CARVED DRAPE MOTIF IN CENTER OF BACK.

(Courtesy of the Metropolitan Museum of Art.)

Arm chairs match all types, their arms curving downward, and ending in vase shaped baluster supports or spiral curves. Foot stools and window benches and sofas have the same characteristics. Sofas have a straight decorated top rail, wooden curved arms resting on balusters and six or eight fluted baluster legs. Sofas showing Empire influences have a rolled top, Greek arms upholstered, caned or lyre paneled, and curule legs, Sphinx, or reverse curve legs with brass lion's feet.

Tables have fluted straight legs at the corners, pedestal supports in the center, or lyre supports at the ends. The straight leg type includes sectional dining tables, card tables, and Pembroke tables. Bedposts are tall and slender, fluted and carved with acanthus, water-leaf, wheat, palmetto and drapery. Furniture is upholstered or caned.

MOTIFS AND METHODS OF DECORATION: The processes of decoration include turning, veneering, carving, reeding and inlay.

Motifs of design include the acanthus, water-leaf, palm leaf, lion's foot, dog's foot, winged lion's foot, leaf and dart, rosette, lion's mask, cornucopia, laurel, oak leaves, wheat, drapery, thunderbolts and bow of ribbon, trumpets tied with ribbon, the lyre and reeding and fluting.

UPHOLSTERY MATERIALS: Figured silk, damask, horse-

hair, velvet, brocades, chintz, taffetas and satins were used for upholstery and for squab cushions.

ACCESSORIES:

Lyre and banjo clocks
Mirrors in two sections
Girandoles
Candelabra
China
Old glass
Pewter, brasses and Sheffield
Wood and steel engravings
Paintings
Lamps

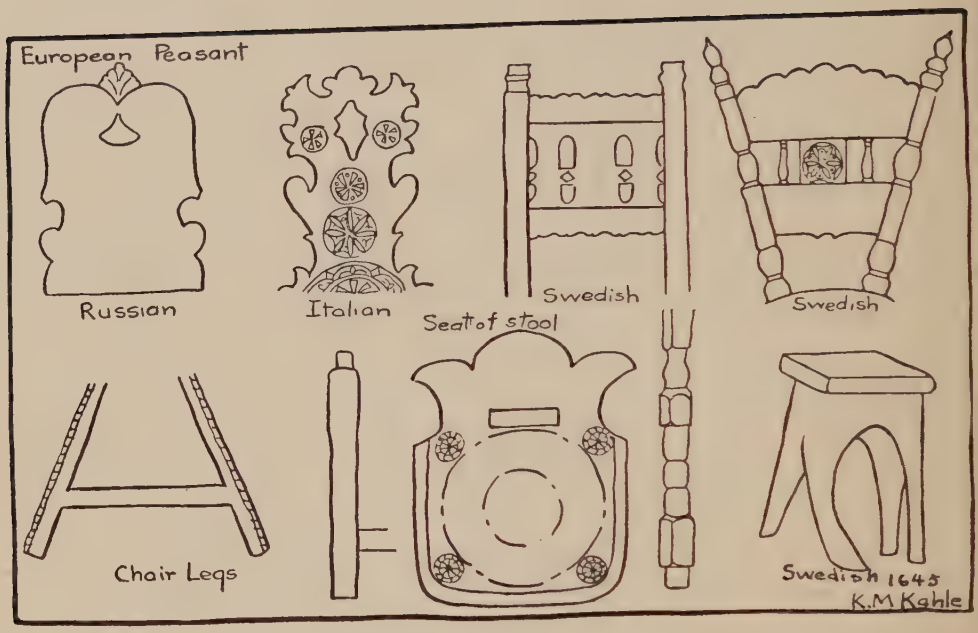
AMERICAN EMPIRE

AMERICAN EMPIRE

Sideboard	Rectilinear
Sofa	(Gondola or sleigh-bed
Bed	Heavy carved posts — spirals Shortened and feet carved — acanthus Foot and head boards higher — pineapple
Chair	Seats square Legs straight with outward curve of curule chair Top rail of backs curved Turned, moulded or carved cross rail in back Arms terminated in scroll
Sofa	Cornucopia shaped arms and leg supports Greek curve arms and legs Turning outward and lion feet Phyfe sofas have curule legs, Greek arms and straight and rolled top rail
Tables	Square or circle with one post and lion's legs Sofa tables oblong with drop leaves and lyre motif and curule legs

Sideboards	Feet scroll, bear's or lion's claws, turned, melon or ball pillar held top—plain or carved
Mirrors	Mahogany and gilt Two sections—glass and upper painted or embroidered Corners with rosettes or square blocks Mahogany—broad beveled and moulded wood
Motifs	Bear's and lion's claws Wings Sphinx heads Griffins Acanthus Pineapples Melons Cornucopias Reeding Honeysuckle
Lyre and banjo clocks	

PEASANT FURNITURE


European Peasant
Russian
Italian
Swedish
Seat of stool
Swedish
Chair Legs
Swedish 1645
K.M Kahle

PEASANT FURNITURE

Including

ITALY, SWEDEN, FRANCE, RUSSIA, GERMANY,
CZECHO-SLOVAKIA, SPAIN

HISTORICAL BACKGROUND: The general dependence of the peasants upon their lords, which relieved them of the struggle for food and shelter, yet allowed no enterprise beyond the lord's domain, gave the peasants much leisure time in the long winter hours and a security of mind which allowed them to follow their natural will to create artistic things. Climatic and geographical influences also aided in determining the form of peasant architecture and furniture.

ARCHITECTURAL BACKGROUND: Peasant houses throughout Europe are similar in form and materials of construction. The various countries, however, have small individual differences. The Izba of the Russian peasant is of brick or wood with a slight roofing. The exterior cornices are of wood carved and decorated. The chief beam which supports the roof ends in a characteristic rose, or horse's head or bird de-

sign. Painted in various bright colors the house creates a brilliant external effect. In Poland the building materials are straw and wood. Houses are of wood thatched with straw or of beams laid upon each other with projecting corners. The beauty results from general outline, painting, the joined corners and the design of wooden posts which support the porch. The buildings are usually low. Italian peasants live in huts of stone or plaster and brick with tiled roofs and brilliant designs on the exterior walls. In Sweden the houses are of wood similar to our log cabins. Basque houses are of white stone or plaster, half timbered in the front, and have wooden shutters with swastika design painted blue-green. Often a balcony extends across the upper story, or the wall is adorned with a crest or painted inscription from biblical or national history. Roofs are red-tiled. A large door on the front leads to the courtyard allowing entrance for the animals which are housed on the ground floor. The interiors of all peasant dwellings have certain common characteristics. The floors are tiled, or of wide boards, or made of pressed clay, strewn with sand. The ceilings are beamed with hand hewn timbers which are often carved and painted or hung with designs of cut paper or colored embroidered towels. The walls are of white plaster decorated with painted designs. The huge hooded fireplace has an oven for cooking, a recess for sitting and often one finds quarters above for sleeping.

Windows and doors are deep set. The doors are made of heavy rough boards and the hinges and latches are of wrought iron with heart or clover designs.

The two focal points of the peasant interior are the fireplace and the corner of honor which is opposite the door and contains the table with its bright embroidered cover. In this corner also is hung an array of colored towels, the finest work of the woman of the house. (Alas that this should grow into the "cosy corner" of the 19th Century.)

ARTICLES OF FURNITURE: Every peasant interior contains a painted chest which was given before marriage by the husband to his wife. These chests were simply carved and painted in bright colors. Tables were rectangular of trestle type or with four legs and connecting stretchers. Simple benches were fastened to the walls with screws and others had paneled wooden backs. Later forms of simple painted and decorated sofas were used. Stools usually had three legs and some had carved rectangular, triangular or circular backs. The sideboard for the display of dishes was painted and carved. The spinning wheel was found in every household and was carved with the utmost care. Distaffs from the spinning wheel are found in all museum collections. The kneading trough is a piece of furniture peculiar to peasant interiors. The furniture was usually simple with little thought for comfort. Later periods of peasant furniture follow those of the

more sophisticated cities of the nations. Thus we find French peasant furniture echoing that of Louis XV and also peasant interpretations of Louis XVI and Empire.

MOTIFS OF DECORATION: Motifs of design on the articles of peasant workmanship come within the category of religion and love. Bound by a superstitious form of religion the peasants put religious symbols upon the exterior and interior walls of their houses and upon the various objects of handicraft. The long carts of Italian peasants are painted by women and usually carry at the back a picture of St. George on a white horse in the act of transfixing a monster. Peasants are simple folk moved only by the most forceful of intuitional influences and love, vying with religion as an inspiration for art. Chests and much of the carving on spinning wheels and embroidery on towels and garments were made by the lover for the beloved and thus one finds heart and flower motifs the symbols of love.

Methods of ornamentation on furniture included painting, carving and simple inlay with bone. Notching and pierced work carving were the most common types. Ornamentation was never too crowded or too scant. A sense of balance and a perfect proportion of light and shade seems to be a common quality among peasants. The artistic taste of the peasant is naïve and governed by imagination and invention. The true art value of peasant furniture and house-

hold articles is to be sought in beauty of color rather than form. The use of many and brilliant pure colors gives an oriental impression. Red, blue, yellow and green seem to be the colors most used.

Motifs of design include:

Geometric forms, swastika, animal heads, chessboard pattern, fish scales, sacred and decorative trees, fantastical flowers, lions, unicorns, horses, stags, birds—often facing each other with tree or vase in between—figures with raised arms and outstretched hands, processions, temples and idols—St. Anthony, Madonna, Abbot—hieratic and heraldic figures, stars, rose work, rose bush, daisies, serpents, dragons, inscriptions of names and dates.

ACCESSORIES: Long case clocks, copper and brasses, wooden dishes, decorated earthenware, carved and bone inlaid boxes, tiles, cut paper designs, "Spiders" (figures of straw, usually fastened to beams), bottles in animal forms, glassware, woven rugs, wooden painted candlesticks, butter and cake moulds, wooden frames and panels, candle tables, wrought iron candlesticks and fire dogs, terra cotta figures, woven baskets of palm leaves or chestnut branches, door knockers and locks and keys of wrought iron, combs for scraping hemp, horns for powder, carved collars for ewes, goats and bullocks, ornamental leather work, embroidered towels and bed and table covers.

Consequently one can see that in the peasant homes as well as in those of the higher classes, throughout all periods of decoration, and—equally—in the properly decorated houses of today, accessories play an important part in contributing real beauty to the interior. They can add line, form, color and texture, and are indispensable in creating a definite atmosphere. The peasant spent unlimited time and artistic effort upon the smallest of household articles and each article is a combination of beauty and usefulness.

MODERN USE OF PERIOD FURNITURE

MODERN USE OF PERIOD FURNITURE

Period decoration is the vogue. Today reproductions of the furniture, fabrics and decorative accessories of every historic style are on the market for not only the wealthy, but also the average purchaser of household furnishings. This influence in modern trade is one of the sanest, brightest, most encouraging aspects of the life of this "jazz-mad" age. The articles of furniture of historic periods are art products and the men who designed them were great artists, who had more time and ability and greater earnestness to devote to their design than the Grand Rapids designer of the 20th Century. Period furniture has stood the test of time and a faithful and intelligent reproduction today may also have art values. The refining influence of good reproductions of period furniture cannot fail to leave some imprint within the household where it is used. Then too, with our shop windows crowded with period replicas there has come a gradual awakening of interest in this period furniture, and study along these lines.

Since the designs of the houses we live in are based on

some earlier period, it seems only natural and consistent that the furniture within them should be of an earlier day.

Of course there is much bad period furniture made, which is not really period furniture, but merely a mixture of this and that detail into a conglomerate whole. Quantity reproduction and the necessity for low costs coupled with a lack of real appreciation has made this inevitable. But there are many manufacturers who are making period furniture, not only authentic in detail, but in spirit also. Furniture of discriminating manufacturers is built as well as skill and cabinet-making craftsmanship of any age could make it. Furniture of this type will stand the test of time as did that of the distant age of good craftsmanship; for in the best period furniture of today, there is the human element of craftsmanship, which is necessary for the truly fine article and can never be substituted by modern machinery.

Strict adherence to the furnishing of one particular period is not to be desired for the average home, as this practice too often results in a stiff arrangement, lacking in originality and inexpressive of the life lived within the house. However, in houses of the more expensive type where the interior and exterior details are of distinct Italian, Spanish or French type, the use of the furniture of one or more closely related periods is advised. It is a poor practice to decorate one room Italian Renaissance, the next Louis Quinze, and the next Eng-

lish Gothic, as it gives the house a lack of unity and an atmosphere of the museum.

An intelligent working rule for period decoration is to combine the various related periods against a background of a transitional period, which may for this reason be in harmony with the various designs of the furniture used.

Furniture of like form of construction may be combined.

Furniture of similar detail or ornament may be combined, for the direction of line and character and motif of ornament determined the spirit of furniture.

Furniture of related size and proportion may be used in the same room.

Texture and color, as well as finish of the woods used, form notes of harmony or variance in furniture.

Upholstery materials may form a bond of union between furniture forms when that selected is of like color, weave and pattern.

In combining period furniture first choose several pieces of one period to set the general impression or atmosphere of the room; then fill in with one or two pieces of the various periods desired and appropriate.

The furniture of the following periods may be combined when each individual piece meets the final test of reasonable unity of line, form, texture and color:

1. Renaissance furniture of Italy, Spain, France and Eng-

land, because the same motifs of decoration, line construction, and materials prevail in articles with similar abstract characteristics of formality, strength and elegance.

2. Baroque furniture of Italy and Spain, Louis XIV, and William and Mary has somewhat the same characteristics of size, contour, motifs, and woods.

3. Rococo furniture of Italy, Spain, Louis XV and English Chippendale may be combined, because of sameness of spirit, produced by the curved line, motifs of decoration and size.

4. Neo-Classic furniture of Italy, Spain, Louis XVI, Adam, Sheraton, and Hepplewhite and Duncan Phyfe may be combined, because of size, weight, color, woods, and decorative detail.

A general rule for combining period furniture is, that pieces early in the period will combine with the period before, and pieces late in the period will probably be in harmony with those of the succeeding period.

Straight line construction furniture will usually combine, except when there is too great a difference in the size of the pieces and weight, as is the case with Italian Renaissance, Classic and Neo-Classic, and Louis XVI.

Furniture of curved line construction may generally be said to combine with harmony. Oak and walnut combine better than oak and mahogany, because of the great differ-

ence of color, finish, and texture between the latter two. Because of texture, mahogany and satinwood will combine better than walnut and satinwood.

Inlay, marqueterie, and lacquer furniture may be combined with all periods to add beauty of color, where their structural lines are not at too much variance with the period chosen.

In selecting and arranging furniture one should never lose sight of the rule that a combination of unity and variety produces beauty—monotony or too much difference never. William Morris said: "Have nothing in your home, which is not *both* beautiful and useful."

The most adaptable period furniture for America today is that which combines both beauty and comfort, for only by possessing the latter can it be appropriate for our leisure-loving, comfort-seeking life.

GLOSSARY

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ACANTHUS: An ornament of Egyptian origin. Distinguishing mark of Corinthian capital. As a decorative feature, carved of Italian Renaissance furniture.

ADELPHI: Greek word meaning brothers. Adopted by the Brothers Adam, designers, as a trademark.

ALMERY: A type of cupboard, used as a receptacle for doles for the poor.

ANTHEMION: Greek honeysuckle, conventionalized.

APPLIED MOULDINGS: Mouldings in geometrical form fixed to the surface of furniture, and giving the effect of panelling. Used in Jacobean period, 17th Century.

APRON: A term used to denote the extension downwards in valance form of the seat—framing of a chair between the legs—the base of a cabinet and between the feet, or similarly on other pieces of furniture. The apron is usually shaped and carved or pierced.

ARCADE: A series of arches with columns or piers which support them.

ARCHITECT'S FURNITURE: Furniture of 18th Century designed by architects. Sir Christopher Wren, Sir W. Chambers and Adam Brothers. Employs architectural features in its design.

ARMOIRE: A movable cupboard or wardrobe. Originally used for storing arms and armor.

BALUSTER: A small, rectangular turned column, sometimes used in backs of chairs.

BELL-FLOWER OR HUSK: A conventionalized bell-shaped flower, often used as a carved ornament on furniture, in form of a chain or pendant.

BERGÈRE: A French armchair with upholstered sides.

BOMBE: An outward curving, swelling or bulging of the front or sides of furniture.

BOULLE-WORK: Marqueterie of tortoise-shell and brass used as a veneer on French cabinets.

BULBOUS: A term applied to turned legs with enormous bulb-like features.

C-SCROLL: A carved ornament of French origin in the form of the letter C.

CABOCHON: An ornamental feature resembling a round or oval convex polished stone, usually surrounded by leaf carving.

CABRIOLE: A leg that swells out at the knee and in at the ankle and foot, which assumes various forms.

CANOPY CHAIR: A chair with a broad back turned over at the top, forming a canopy. Used by persons of importance in the 15th and 16th Centuries.

CAROLEAN: Term often used to denote furniture between 1660 and 1688. Is a part of the Jacobean period.

CARTOUCHE: A carved scroll forming a field for an inscription or design.

CARYATIDES: A conventionalized human figure used as a column or pilaster and serving as a support.

CHANNELLING: A series of parallel flutes cut below the surface of the wood.

CHINOISERIE: Ornaments in the Chinese manner.

CLAW AND BALL FOOT: Of oriental origin. It is supposed to represent the three-clawed foot of the dragon holding the sacred jewel or pearl.

CLUB-FOOT: A thickening and expansion forward of the lower part of a leg forming a foot. Sometimes called the Dutch foot.

COCKLE-SHELL: Carved escallop shell.

CONSOLE: A bracket used in the form of an S scroll, used both as ornament and for support of furniture.

CORNICE: A finishing moulding when there is no frieze or architrave.

CYMA: A double curve, somewhat like the letter S.

DOLPHIN: Conventionalized fish forms, used as ornament.

EGG AND DART: Egg and tongue or egg and anchor ornament, a repeating border of Greek or Egyptian origin.

ENDIVE MARQUETERIE: Flowing design of fine lines of the endive plant—often called "seaweed."

FAUTEUIL: French term for armchair with open arms.

FIDDLE-BACK: A chair with a splat in the shape of a fiddle, characteristic Queen Anne.

FLEMISH SCROLL: Curved bands of C and S shapes, a baroque form.

FRENCH FOOT: A bracket foot, having a concave curve down the mitre.

GILLOCHE: An ornamental border of classic origin, formed by a series of circles at regular intervals, surrounded by interlacing bands.

GRIFFIN: A monster with head and wings of an eagle and hinder parts of a lion.

HOOD: The shaped top of a cabinet.

HOOF-FOOT: Animals' feet solid or cloven, used as feet on chairs and tables.

INLAY: A method of forming a design on woodwork by cutting cavities in the wood and filling them with wood of a different color.

LINEN-FOLD: A carved ornament consisting of a series of upright moulding with the end representing the folds of linen. Used in England in Tudor times.

LOZENGE: A diamond shaped carved ornament.

LUNETTE: A semi-circular, half-moon shaped ornament, sometimes repeated, or intersected. Used in Jacobean times.

MARQUETERIE: Flat, colored inlay decorations formed by patterns of tortoise shell, various woods, bone or metal laid into a panel or surface of furniture.

MILLING: In wood carving, a small projection from the surface like a boss or head having the appearance of chased work on metal.

PALMETTE: A conventionalized leaf.

PATERA: A small dish or shallow vessel used as a motif of decoration, usually with a rose in its center. Typical Adam motif.

RINCEAU: A classic motif composed of intertwining stalks of acanthus or other foliage.

ROCOCO: An elaborate form of decoration composed of curves, rocks and shells and other conventionalized rustic material.

ROMAYNE WORK: Renaissance ornament composed of carved heads within medallions.

SALTIRE: A straight X-shaped stretcher.

SPADE FOOT: A rectangular foot with a tapering to the base.

SPANISH FOOT: A foot with mouldings and ending in a backward spiral scroll.

SPLAT: The central member of a chair back.

STRETCHER: The underbracing of chairs, tables and other furniture, originally a foot rest.

SWAG: A festoon of draperies, leaves or flowers.

SWAN NECK PEDIMENT: A broken pediment formed by two opposed S curves.

VENEER: A thin coating of ornamental wood glued to the body of plain solid wood.

VITRUVIAN SCROLL: A border made up of a series of convolved wave-like scrolls. Of classic origin.

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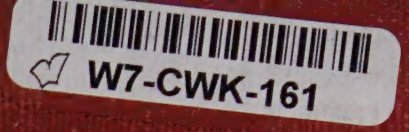
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